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FREDERICK THE GREAT AS A MUSICIAN

BY ARTHUR M. ABELL.

One of the most interesting decorative features of Berlin is the Siegesallee, that beautiful short avenue in the Tiergarten adorned by thirty-two marble statues of the



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The most famous flutist of the eighteenth century and teacher of Frederick the Great.

rulers of Germany during the past 1,000 years. The idea of the Siegesallee originated with the Kaiser and the plan was carried out by him at a personal expense of 1,600,000 marks. Each of the thirty-two groups is embellished by the busts of the two most prominent men of the reign of that particular potentate. One of the most beautiful of the entire series is the statue of Frederick the Great, and curiously enough the only musician immortalized in marble among all of these ninety-six figures which represent makers of history in Germany for upward of ten centuries is in his group. The bust is that of Johann Sebastian Bach. Opposite him is the bust of Kant. That these two great exponents of music and philosophy should thus figure in the Siegesallee is significant in connection with the reign of Frederick the Great.

The student of German history is well aware of the fact that in the Siegesallee representations the potentate himself was often of secondary importance and that the real power behind the throne was represented by the two figures in the background. In nearly every one of the other thirty-two groups these figures represent in the one case a warrior and in the other a statesman. As Frederick was himself both a great warrior and a great statesman, no man arose during his reign who in either capacity equalled, much less eclipsed him. As Frederick was the greatest musician who ever sat on a throne, it is doubly fitting that the memory of Bach, who lived during his reign, should have been perpetuated in marble together with that of this sovereign. As Frederick was born in 1712 and Bach died in 1750, the monarch, who began the study of music at an early age, was thoroughly familiar with the works of the grand old Cantor, so far as they were known at that time. The way Frederick treated Bach on the occasion of the composer's visit to his court in the forties illustrates the tremendous respect that the king had for him. But I shall describe this interesting episode later. We have other evidences, too, that Frederick himself was fully aware of Bach's supreme greatness and of the importance of his musical mission. To be sure, at the Opera founded by the king in Berlin, 1741-44, it was chiefly music by Graun and Hasse that was cultivated; but Bach never composed operas and the public that patronized opera in the middle of the eighteenth century was wholly incapable of appreciating anything that emanated from his pen.

Much less than the music of Bach did the philosophy of Kant appeal to Frederick, whose literary inclinations were almost wholly French. This was largely the result of his early education; as a child he learned to speak French almost before he learned his native German and throughout his life he usually preferred it for ordinary conversation.

The art of music in Berlin before the advent of Frederick the Great was a negligible quantity. His father, an austere, stubborn, narrow, hard headed despot, who cared only for militarism and boar hunting, would have naught of the gentle art at his court. Veracini, the celebrated Italian violinist, who once visited, on a tour of Germany, the court of Frederick William I, the father of Frederick the Great, could not give a concert, because no musicians could be found in the town capable of playing his accompaniments. The ascension of Frederick the Great to the throne in 1740 marked the beginning of the musical life of the capital of Prussia. Frederick not only founded a Royal Opera but he took care that an excellent orchestra composed of thoroughly capable musicians was provided and among the singers was the best available talent of the day.

Frederick began the study of music at the age of seven, taking instruction on the clavichord from one Heyne, who was at that time organist of the Berlin Cathedral. His father had presented him two years previously, in 1717, with a copy of German translations of the "Psalms" in verse, set to music by a Frenchman named Marrot. This interesting book now is in the possession of the Kaiser. Heyne made it the basis of his instruction. Heyne was a dry old pedant and Frederick's natural love for music was not greatly stimulated by his narrow instruction. However, the practice he acquired in writing four part chorales stood him in later years in good stead, when he himself began to compose. Frederick never revealed any great sympathy for the clavichord, nor did he attain to any high degree of skill on the instrument, although he played it more or less all his life. It was not until 1728, when he

first time. The playing of the finished orchestra, the soulful and artistic singing, the brilliancy of the decorations and costumes made an indelible impression on the prince. But what impressed him more than all these was



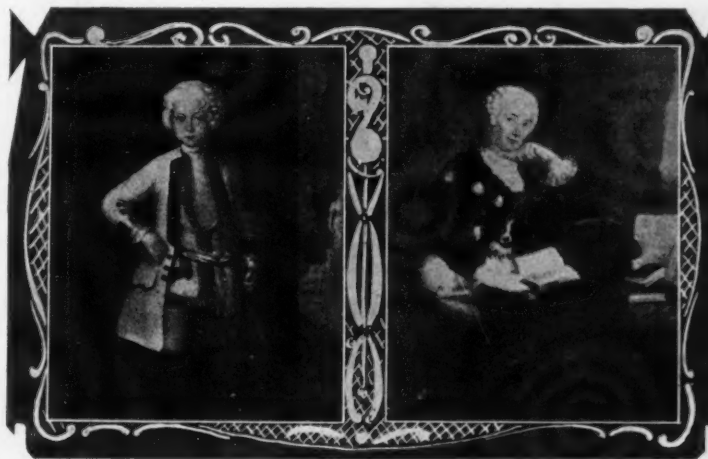
FREDERICK THE GREAT.

the flute playing of Johann Joachim Quantz, the greatest flute virtuoso of his day. A month after this visit to Dresden, Quantz came to Berlin to give a concert at the court. On this occasion the Crown Prince Frederick was so carried away by Quantz's flute playing that he then and there decided to choose the flute as his favorite instrument and from that time on until the very last, it remained his faithful friend.

A great deal has been written about the violent opposition shown by Frederick's father to his musical studies. At first, however, the king was not opposed and he even endeavored to persuade Quantz to leave Dresden and take up his abode in Berlin. Not succeeding in this, he had Quantz come to Berlin twice a year and remain several weeks each time and during these visits the famous flutist gave lessons to the Crown Prince every day. Frederick's enthusiasm for music in general and for the flute in particular soon became so marked that he neglected his other studies and this aroused the opposition of his father, for he desired above all things to make a soldier of his son. By nature Frederick had not the slightest inclination for militarism; on the contrary, he hated the very sight of a uniform and the daily drills were inexpressibly tedious to him. That he actually did neglect his general studies for the flute is unquestionably a fact and his father finally forbade him music altogether. From that time on he had to practise and have instruction in secret. Nor did the king have any sympathy for Frederick's predilection for poetry and for French literature. Despot by nature, he took not the slightest cognizance of the fact that his son was differently constituted from himself and he demanded implicit obedience. All this opposition, however, far from killing the boy's devotion to music, served merely to fan the flame. Father and son became more and more estranged, until finally the break came that resulted in the Crown Prince's attempted flight with his friend Katte. His father often said:

"Fritz is a pipe player and a poet. He cares naught for soldiering and will spoil all my work." The following letter written to Frederick by his father some time before the break between the two is interesting and characteristic:

"Whenever we are out hunting or traveling, you always prefer to be reading a French book or playing the flute, rather than to take part in the chase or in military exercises. What good would it do if I should tickle your



FREDERICK AS A BOY OF
TWELVE.
(From a painting by Weidemann.)

FREDERICK'S FAVORITE SISTER,
WILHELMINA,
Who married the Markgraf of Bayreuth.

visited the court of August the Strong, at Dresden, that Frederick's great love for music was given the impetus



AN INTERESTING SILHOUETTE OF FREDERICK THE
GREAT.

that later made him so famous in the art. At Dresden the youth, then sixteen years old, heard opera for the

fancy and have a maitre de flute come from Paris with a dozen pipes and music books and a whole band of comedians and a great orchestra; if I should send for a company of Frenchmen and Frenchwomen and a couple of dancing masters and should build a big theater for them? This would please you much more than a company of grenadiers, for grenadiers are in your opinion canailles. But a petit-maitre, a French girl, un bon mot with music and comedians—that seems to you nobler and more royal, that seems to you worthy of the dignity of a prince."

Less than a year after his visit to the court of Dresden, Frederick's father forbade his playing the flute altogether. "I am the most miserable of human beings," he wrote to his sister Wilhelmina. "Surrounded by spies from morning until evening, my father forbids me the most innocent recreations; I dare not even read. Music is wholly forbidden me and I can only enjoy these things in secret and in fear and trembling."

Frederick's father was passionately fond of boar hunting and in order to have an occasional hour alone with his beloved flute, Frederick would go with him on the chase and then purposely get lost from the rest of the party and practise flute in the woods all by himself. Quantz still came from Dresden to give the youth lessons, but it had to be done with the greatest secrecy. Thus did Frederick pursue his musical studies in secret for several years. We have from Quantz's own words a description of the following incident that occurred in the summer of 1730.

Frederick had been doing military exercises all the morning and after the afternoon meal he had laid aside his uniform and wig and was diligently practising the flute under Quantz's guidance. Katte, who was standing guard outside the door, suddenly rushed in, crying, "The king is coming!" The three were paralyzed with fear, because they knew that the king's rage, if they were discovered playing the flute, would know no bounds. Quantz, together with the flutes and music, was pushed into a tiny closet which was used for fuel for the stove. The king entered and made a thorough investigation of the room, but although he opened the doors of all the other closets and wardrobes, he did not think of this one. Quantz and Frederick were in mortal terror until he had left, and it would have fared ill with the two if the king had discovered the teacher. Katte later paid for his fidelity to his friend Frederick with his life, for after the attempted flight of the two, the king had Katte beheaded and he would even have taken the life of his own son but for the opposition of his ministers.

(To be continued)

Betty Askenasy in Paris.

Betty Askenasy, pianist and teacher at the American Conservatory of Music, New York, of which Emil Reyl is the musical director, is spending her vacation in Europe. Miss Askenasy recently sent her greetings from Paris.

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Persinger in the Fields Near Coburg.

The fields near Coburg, Germany, is a spot ideal, and several musicians are there enjoying their vacation. The picture here shown was taken last month; the group of happy young faces includes the American violinist Louis Persinger (soon to return to his native land for a tour)



THE PATTEN TWINS AND PERSINGER IN THE FIELDS NEAR COBURG.

and the "Patten Twins" of Boston. One of the young ladies is a violinist and the other a cellist. Persinger has been booked for many concerts under the management of the Concert Direction M. H. Hanson.

Emil Reyl and Son as Horsemen.

Emil Reyl, musical director of the American Conservatory of New York, and his family, passed their vacation at the country cottage "Mon Repos" at Sandford's Point, Long Island. Swimming, outdoor games and horseback riding were among the pastimes enjoyed by Mr. Reyl and his family, consisting of his accomplished helpmate, Adele



EMIL REYL AND HIS SON GEORGE.

Reyl-Krake, their son George, and daughters Lucy and Marcella. The Reyls have been at their cottage since July 5, but are now back in town (since last Saturday).

The accompanying picture shows Mr. Reyl and his son on their horses; the father's steed is called Quickstep and that of the son Red Buck. Some days they had real races, when the father found it hard to beat Master Reyl.

A number of times during the summer when the Reyls had guests they gave impromptu concerts, which were greatly appreciated by those invited.

Mahler's Ninth Symphony.

Dr. Leopold Schmidt agrees with the Viennese critics that Mahler's ninth symphony is not the climax of his creative activity, as was the case with the ninth symphonies of Beethoven and Bruckner. It was Mahler's custom to file at his works till the day of the final rehearsal, and

it is considered probable that he would have made some advantageous changes, especially in the second movement, the theme of which is a rather commonplace "ländler." It has been suggested that this movement, on account of its excessive length and comparative lack of interest, should be omitted altogether or at least much shortened. It is not needed for the sake of contrast. The last movement was generally admired most.—New York Evening Post.

HOW GALSTON IMPRESSES RUSSIA.

One of the best Russian critics, A. Ossowsky, wrote as follows after hearing Gottfried Galston play the piano recently in the land of the Czar:

"A wonderful, irresistible power to dominate minds and hearts characterized Galston's playing from the first note to the last, and hundreds of enthusiastic hearers in the hall whispered the name 'Anton Rubinstein!' A name holy to every pianist. Rubinstein is not to be compared, of course, with any one else, for he was without equal. But when Bach's organ prelude (D sharp, arranged by Busoni) was reawakened to life by the power of Galston's art, and spread before you like gigantic granite blocks joined to form a grand temple in gothic style, then the memory of Rubinstein forced itself upon the hearer no less volens. There were the same imperial splendor and majesty, and the same lionlike strength and energy. 'I will!' Galston seemed to say, and the audience was at the conqueror's feet.

"Listening to the pianist's masterful reproduction of Chopin's series of etudes (from op. 25) I felt that I never could imagine any other—that is to say, better interpretation of many of them (B minor, A minor, C minor). Under the suggestion of tradition, it is true, not all the hearers valued them as they merited, as likewise not all paid attention enough to the perfect reproduction of a piece almost unknown in Russia, Bach's 'Capriccio on the Departure of a Brother.' By the by, part of the fault was clearly on the artist's side. He ought to have put into the program some words of information about the meaning of this 'descriptive music.'

"In the year 1704 the eldest brother of Bach traveled in the service of the King of Sweden, Charles XII. The composer dedicated to him a kind of musical 'good-bye.' All the friends, endeavoring to keep their companion back from the long and dangerous journey, imagine all possible kinds of bad adventures that might befall him far from home, and full of dread presentiments they even shed tears. At last, persuaded that they cannot prevent their friend from departing, they take leave of him. We hear the cracking of the whip, the tune of the coachman's horn and the merry riding on of the mailcoach (a little fugue after the horn motive).

"Have you never seen those primitive attempts at landscape painting in the religious pictures of the dear old masters of the Quattrocento, as for instance: 'The Adoration of the Magi' by Guirlandajo? Have you never smiled with tender sympathy, looking at those round hills impossible in nature rising immediately over the shoulders of the principal figures in the picture; with castles at an impossible height and under them the impossible rippling of an impossible bay with ships as large as beetles? If ever you have, you can form for yourself an idea of the pure and charming ingenuity of the miniature poem created by Bach at the age of nineteen. The secret of this charm consists in the truthfulness of the relation between the artist and the work. And it is only by truthfulness that art conquers our hearts, outlives the Present and woos the Future."

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FESTIVAL OF THE DALCROZE SCHOOL.

HELLERAU, Dresden, August 2, 1912.

Shortly before the great Olympic Games in Stockholm, where met a world's concourse of athletes, the Dalcroze Festivals at Hellerau (Dresden's suburb) were announced, and in fact had been heralded ever since the beginning of the enterprise, for about two years past. These festivals were also to partake somewhat of the Olympic festival character, where all nationalities were to meet and witness the feats of rhythmic athletes, who have undergone a training, and experienced an emancipation of the body that perhaps the ancient Greeks little dreamed of, for the body is coupled with mind and character to such an extent that the motto, "Mens sana in sano corpore," receives an added significance.

The training being of a musical character, preeminent, the festivals at Hellerau somewhat resemble a Bayreuth performance, for Dalcroze Festivals endeavor to present a great synthetic art, as well as to revive the leading features of an ancient art of the Greeks, just as Wagner hoped to do in restoring something of the style and character of the ancient Greek drama. This much as a sort of prologue, in explanation of the general character and design of the Dalcroze Festivals, whose school, as many believe, is in many respects to revolutionize modern and theatrical stage representations, at the same time embodying rhythmical development, and involving an underlying general musical education of marvelous thoroughness.

The first day of the festival arrived. Arches spanned with evergreens and decorated with the Dalcroze symbol for rhythm; flags of every nationality hoisted at topmast, waving triumphantly in the invigorating breezes of Hellerau; illuminated arcades, countless automobiles, private and public carriages, vehicles of all sorts hurrying back and forth; crowds of onlookers lining the main thoroughfare, or so called "Haide-Weg," up to the fine school building and festival hall; everywhere attentive Dresden police; a general atmosphere of excitement; an immense throng of visitors. All this, and more, announced the very evident fact that at last the long looked for festival performances were about to begin.

Entering the house, one notices at once the unique character of the large festival hall and the varied types in the audience, representing so many nationalities and now meeting for the first time in the interests of one of the most important musical movements of modern times. The seats are occupied by numerous celebrated musicians, operatic and theatrical directors from all parts of Europe and artists of almost all branches of art, persons in the very high ranks of Dresden's society, aristocracy, and professional circles, military officers, etc. The hall shows magnificent simplicity of construction and form as well as entirely new and (until now) unseen and unheard of adjustment and arrangement of light, which surely seems destined to revolutionize the construction and usage of opera houses and theaters of the future. The seats are placed in ascending rows, so that every place affords almost equal advantage for the onlooker, yet the hall is not in the shape of an amphitheater, but oblong and rectangular in design. The manifold lighting arrangements, adjusted in the ceiling and walls, are softened and veiled as well as radiated by drapings of white linen chemically prepared and stretched taut across the ceiling and from the ceiling to the floor. The orchestra, as at Bayreuth, is placed in the pit, some distance below the stage platform which affords room for 300 performers. This is a large, broad, even plane surface, with only a suggestion in the rear of the ascending rows of broad flights of steps. The stage is, in fact, another new departure, bound to improve and enlarge facilities for stage representation in the future. Both of these ideas, by the way, did not originate entirely in the mind of Professor Jaques-Dalcroze, but are also the theories of the celebrated Adolph Appia, whose work on the modern development of the stage has attracted so much attention of late years. Adolph Appia has worked hand in hand with Professor Dalcroze for years (and indeed almost at the same time with him) advancing the latter's theories of rhythmic art, but for a long time the two men who had conceived and worked out such theories almost in the same manner were far separated and entirely unknown to each other. In the construction and execution of these ideas Alexander Salzmann was the leader.

Before entering upon any description of the performances it seems necessary at least to touch upon the new ideas in the main and to mention their originators. The arrangement of the stage platform or platforms, in rows or flights of steps; the use and adjustment of light; the remarkable development of rhythmic art and the solfeggio of movement, in complete unity and unison with the music, are the distinguishing features of this already cele-

brated and unique movement. It is useless for artists to maintain that these are merely things that always have been known and used, for while rhythm, light, solfeggio, etc., are no new manifestations, yet their new and broad development are entirely beyond anything ever before attempted, resulting in a complete emancipation of the body, and adding to rhythmical movements an indescribable charm and pleasure little realized until now. Of these statements the performances of which I now am to treat must have given indisputable proof to any fair and unprejudiced mind.

The festival opened with the exercises in rhythmic movement, now doubtless familiar to many MUSICAL COURIER readers; but with this difference, that whereas formerly a comparatively small number of selected pupils took part, on this occasion the whole school of from 250 to 300 pupils made up the imposing display of a large regiment of rhythmic athletes and gymnasts who gave an overpowering impression of magnificent rhythmic control, and of astonishing powers gained in solfeggio, not only in movement but also vocally and in memory tests, etc. Plastic representations there were too, such as, "Wo ist das Glück?" "Erwachen zum Licht," "Gang zur Gruft," (a dramatic study), "Kriegerischer Tanz," "Rachegeist" (exceedingly forceful and impressive) but while all those were very instructive for stage representation, and in

different groups, moving in corresponding characteristic rhythm. Here the climax was reached when the performers mounted the steps and then sang the closing chorale, while the figuration accompanying it was represented by a continuous line of a host of running children, all keeping by their gait and steps the characteristic meter and rhythm. For the final closing chords all the performers descend the imposing steps and seem to approach the audience en masse, in a final blaze of light. This aroused a storm of enthusiasm, only equalled by the scenes of Gluck's "Orpheus," which belongs to the second evening's performance, of which I shall send an account in my next letter.

E. POTTER-FRISSELL.

FURTHER STANDARDIZATION ECHOES.

The subjoined paper recently read by Mrs. H. Howard Brown at the Philadelphia meeting of the American Laryngological, Rhinological and Otological Society, and then later at the Teachers' Convention held at Columbia College, New York, treated the subject of the "Standardization of Tone" from such a different stand, took such a sound fundamental viewpoint of the matter primarily, that it roused the most favorable comment from all sides. To quote her own statement on the subject—"If a standard is to be established and accomplish its true mission, we must go back fundamentally to the formative period of childhood, and teach correct vocal habits then. Phonation being so much more frequent in speech than in song, our slovenly habits of speaking are apt to pervade our tone production when we attempt to sing. A great deal of trouble lies there, for while natural voices occasionally are free, some of the tightest cases I ever have seen, were in pupils of seventeen who have taken no lessons." With this introduction the further elucidation of her ideas finds fitting and interesting expression in the remarks appended below:

We make no distinction between the male and female voice in our methods of handling pupils, so far as tone-production is concerned, but in the female voice the difficulty of making an even scale is more pronounced between the middle and lower registers, while in men it more often occurs between middle and higher.

As the principles of a standard system are alike applicable to the speaking voice, a great and useful field of work might be opened in this department.

The principle of correcting false positions of larynx and enunciating organs already is in use in speech defect-clinics, such as Doctor Makuen's, but a more general use of the standard system could be made, if vocal training by its principles were made part of all school teachers' normal curriculum.

If school children could be made to produce pleasing tones in a natural manner, to enunciate distinctly and pronounce correctly, perhaps some of the opprobrium now cast upon the strident "American voice" might be removed. As a matter of fact our voices are as good as any others, and English is beautiful when properly delivered, but an admixture of races, together with American strenuousness, have made us careless in the matter of speech.

This condition will be modified as people turn their attention to aesthetics, and with a reliable system, no doubt many business men would take voice training just for the sake of speaking well.

One might develop a good speaking voice in a few months, whereas it takes several years to learn to sing well.

We have had these cases of corrective work—a lawyer who from sickness when a child had thickened arytenoids and a spread thyroid cartilage, with a consequent falsetto voice.

A business man who had relaxed vocal cords and blurred enunciation, from using a heavy whisper in dictating letters.

A broker with chronic hoarseness from shouting on the Stock Exchange.

An eminent priest, with vocal paralysis, from forcing his voice by over-contraction of chin muscles.

These people all made complete or partial recoveries, but with proper training in early life their troubles might have been averted.

A girl of eight who refused to articulate and who could not be understood was made to speak distinctly in nine lessons.

A young man of twenty-four, speaking soprano from a larynx held too high, after one lesson, spoke in a good baritone.

His sister, who from a relaxed palate, talked like one with a cleft palate, was cured in four lessons.

I have a class of small children for sight reading, all of whom were monotones, with the dead quality attendant upon lack of musical perception. In three months all but one could sing tunes, and constant suggestion has given them at least an acceptable tone quality.

A standard system, therefore, would be of as great benefit to speech as to song.

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themselves beautiful, unforgettable pictures of plastic movement, in unison and unity with the music, they do not and cannot in the very nature of the case afford the pure musical enjoyment of the strictly rhythmical gymnastic exercises, all of which can scarcely fail to become apparent to any musical mind. Space and time forbid going into much detail but suffice it to mention that most effective were some of the moments in the charming representation of "Narcisso and Echo," the composition of Jaques-Dalcroze, which afforded many opportunities for exquisite beauty of rhythmic movement descriptive of the music, while throughout it was clear that the gait and gesture constantly emphasized strong notes or phrases or impressive pictures intended and implied in the composition. Likewise the "Kriegerischer Tanz" with its strongly marked accents and insistent rhythms, "Fate" (Rachmaninoff's C sharp minor prelude), "Rachegeist," (Orestes pursued by the Furies), where the running movements and the gestures were distinctly indicative of the rhythm and character of the music, were remarkable exhibitions not only of the beauty of plastic representation and pantomime, but also of purely rhythmic movement. The greatest triumphs, nevertheless, which are achieved by Dalcroze are in purely musical compositions, as for instance, in the Bach fugue (C minor) or in the big fugue in E minor of Mendelssohn. Imagine for an instant, the construction of an imposing edifice rising gradually and directly before one's eyes! "Architecture," said one, "is music in stones!" Strongly suggestive of this idea, was the magnificent building up of the great composition on the lines of a contrapuntal dance, so to speak, where each voice is represented by the lines and contour of

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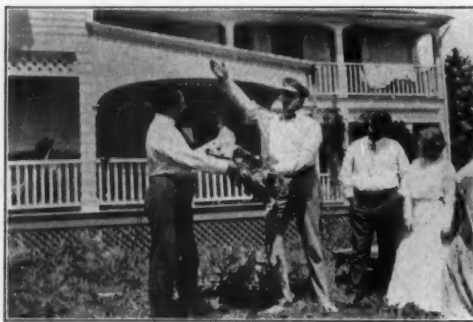
Oratorios—Concerts—Recitals

Engaged in New York by Mozart Society, Ritz-Carlton musicale, Carnegie Hall, Feb. 16th; Chicago, February 2nd, Orchestra Hall

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OSCAR SAENGER AND HIS ARTIST PUPILS

Rudolf Berger, who came to America about a month ago to visit his teacher, Oscar Saenger, and to discuss with him important matters relative to his engagement at the Metropolitan in 1913, sailed for Europe on the steamship



RUDOLF BERGER AND OSCAR SAENGER.

Saxonia, August 1. Berger will make his debut as Lohengrin, and besides German roles will also sing in French and Italian.

Orville Harrold, the American tenor, who has had wonderful success as the leading tenor of Oscar Hammerstein's London Opera Company, arrived recently on the Olympic, and after a brief vacation at the home of his



ORVILLE HARROLD AND HIS TEACHER, OSCAR SAENGER.

parents in Muncie, Ind., will come to New York and renew his studies with Oscar Saenger. During his season in London Harrold sang nine different roles, in French, Italian and English, making 112 appearances. He expects to return to London in the fall, and it is possible that he may sing for the first time in "Lohengrin" and "Meistersinger," in English.

A Defense of Liszt.

[From the New York Evening Post.]

"I love music, but I hate musicians"—this favorite motto of the German historian, Riehl, is one that often recurs to the mind when one notes the antics of professionals, particularly those of professional critics who know just enough to be able to fool the public into believing that they know "lots" about it (New York has some choice specimens). One of their favorite tricks is to raise their eyebrows in sanctimonious indignation over Liszt's transcriptions, including those he made of Bach's compositions. Ernst Newman, a musical scholar, who knows what he is talking about, has some admirable comments on this subject in the Musical Times for July (London: Novello & Co.); an article which cannot be commended too highly to every pianist in the country. The substance of it is contained in these words: "As Liszt said, the piano is to the orchestra or the organ what an engraving is to a painting; it helps to disseminate and popularize big works of art. The real justification for these piano arrangements is that, let the purists say what they will, artists delight in making them, the amateur delights in playing them, and the public delights in listening to them. One need not dwell on the obvious fact that, were it not for these transcriptions, many of the finest of Bach's

organ works would be unknown to any one but organists. To how many pianists and concert-goers, for example, has not Tausig's splendid arrangement of the D minor toccata and fugue brought a new revelation of the power of Bach's imagination? Liszt, again, with his transcriptions of the A minor, C major, C minor, E minor, and B minor preludes and fugues, and the G minor fantasia and fugue, must have opened up a new world to thousands of amateurs."

Busoni, as a matter of course, was jumped upon by the pedantic critics for his recent transcription for piano of Bach's great Chaconne. But, as Mr. Newman remarks, no one could play this arrangement through "without being pleasurably interested in it. If the devil is not to have all the good tunes to himself, the pianist might ask, why should the violinist? And so with many others of Bach's works. By all means let us have them in the original form, if possible, but it is surely better to have them in another form than in no form at all. Why should people who do not play the violin be utterly deprived of the fine music of the violin sonatas when they can get at least an echo of it in the pianoforte arrangements of Saint-Saëns, Schumann, and others? Why should not string players who are not organists make the acquaintance of the organ sonatas in the chamber-music arrangement of Todt? The cantatas in particular cry aloud for some one to bring their thousand beauties into the daylight for the benefit of the domestic amateur or the concert-goer. Mr. Bantock has made an admirable arrangement of the movement in 'Wachet auf,' in which the chorale is so exquisitely combined with a sort of processional music; he has preserved the scoring of the latter intact and simply given the chorale to four horns instead of to human tenors. Why should we not have more—many more—things of this kind? I have a suspicion that Bach's attitude towards transcriptions would not be so starchy as that of some of his present-day admirers. I am certain that could he have seen or heard Tausig's arrangement of the D minor toccata and fugue he would have flung back that great head of his and bellowed with delight, and asked: 'Why the Donnerwetter didn't I think of that myself?'"

Not only does Mr. Newman approve of Liszt's arrangements, daring as they seemed; he goes so far as to say that in some cases he would have been even more commendable had he been less timid in regard to deviating from the letter of the score; and he gives illustrations in musical type to show how, in some cases, his versions were capable of improvement.

Before leaving this subject it may not be superfluous to call the public attention to the large number of Liszt's arrangements of diverse compositions for all sorts of instrumental and vocal combinations. They are musical gems of all countries, set by the greatest musical jeweller the world has ever known. About half a century from now professional musicians will discover them, though the public is now prepared to enjoy them hugely. The professionals alone are behind the times.

Van Hoose and W. S. Jones in Auto Accident.

Tuesday of last week Ellison van Hoose, the noted tenor, Mrs. van Hoose, one of his pupils, Jeanette Irving, also accompanied by W. Spencer Jones, of New York (one of the singer's managers), and W. H. Humiston, were the victims of an automobile accident. Mr. and Mrs. van Hoose, who are entertaining Mr. Jones at their home in Speculator, N. Y., were returning after an enjoyable outing, when descending a steep hill the brakes of the machine broke. Consequently it skidded, overturned and buried the occupants beneath it. Mr. van Hoose, unfortunately, was the most severely injured. Dr. Mooney was quickly on hand, but found that no bones were broken. The entire party were, in a short time, able to be driven home. Those who witnessed the accident affirm that it was a most miraculous escape for all. If the automobile had overturned to the right it would have gone down a steep embankment.

Louise St. John Westervelt in New York.

Louise St. John Westervelt, soprano, teacher, conductor and lecturer, who divides her time between Chicago and Davenport, Ia., spent a part of her holiday in New York and other Eastern cities. In Davenport, Miss Westervelt is the musical director of the Harmony Chorus, a very successful club. In Chicago she is the musical leader of the Columbia School Chorus. As a teacher Miss Westervelt points to her prominent pupils with the just pride of one who is a born instructor. As singer and lecturer this many-sided woman has also done credit to her sex and the section of the country that knows her best. Next season Miss Westervelt will give a series of lecture recitals on the modern French composers; a musical agency is booking her dates.

Chamber music concerts are planned to take place at the Mozarteum (Salzburg) from August 14 to August 17.

CHORAL CONCERTS AT COLUMBIA UNIVERSITY.

Overflowing audiences attended the choral concerts given at Columbia University Tuesday and Thursday evenings of last week, under the direction of Walter Henry Hall. "The Messiah" was sung on the first evening. There was an orchestra made up of New York Philharmonic players, F. Lorenzo Smith concertmaster. The soloists were Marie Stoddard, Mildred Potter, Lambert Murphy and Clifford Cairns. Students of the summer school augmented the chorus.

The musical conditions existing at the first performance were duplicated Thursday evening, when selections from "St. Paul" and "The Meistersinger" comprised the program, and the same forces officiated, the only difference being the enlarged chorus which the larger stage room at the Gymnasium made possible. And since this chorus was such a factor in the success of both performances, a review of its works should come before all else. "The Messiah" concert enlisted 100 members, while that doubled comprised the second performance. Of these, half were picked singers from Mr. Hall's regular chorus and the remainder untrained members from the students at the summer sessions who had attended the thrice weekly rehearsals held since July 5 only. Under these conditions therefore, and this is not said by way of excuse, the choral work was really remarkable for solidarity of tone, precision of attack and musical intention and purity of intonation. In training this fine body of singers at such short notice Mr. Hall has proven himself a choral conductor of distinguished merit. The soloists, too, deserve nothing but praise for their work on both occasions.

Marie Stoddard is a soprano possessing a beautiful voice, big, brilliant and telling, and an oratorio style that ought to place her among the leaders in this work in this country. The sincerity and authoritative conviction which she brought to bear in her rendering of "I Know That My Redeemer Liveth" was also carried out in her work in "St. Paul," and one felt throughout that here was a singer with a decided message.

Mildred Potter made the usual thrilling effect upon her hearers with her magnificent voice and artistic delivery. Of her may in truth be said, in the words of a well known conductor, in connection with a return engagement for which Miss Potter had been secured, "love at first hearing, and we are so grateful for knowing of her wonderful works through the valued aid of THE MUSICAL COURIER." However, Miss Potter's rapid rise tells its own story most effectively without further explanation.

Lambert Murphy, another of those gifted singers who bears his own successful message through the frequency of his appearances, gave a fine account of himself both evenings and brought his work to a superb climax with a remarkable rendering of the "Prize Song" from "Die Meistersinger," a number well suited to him temperamentally, vocally and in all ways.

Clifford Cairns gave a masterly rendering of the bass part in "The Messiah," singing with absolute musical authority and fine vocal delivery, and giving his solos in "St. Paul" with a heartfelt pathos and beauty of phrase and melodic line that bespoke his refined artistry. With youth and the personal equation to aid his undisputed talents, Mr. Cairns soon bids fair to become one of the leading oratorio and concert basses in the profession.

INDIANAPOLIS CONSERVATORY OF MUSIC.

The Indianapolis Conservatory of Music has had its best summer school for many years; each department was filled with activities through July, piano teachers "brushing up" on work and singers and organists embellishing their standards for the coming year. Wesley Howard, the noted tenor, and one of the voice staff, left the first of the month for the East, where he will recuperate until his fall duties begin in the Conservatory. Carl Beutel, pianist, and Gaylord Yost, head of the violin department, with Ella Schroeder-Yost, his talented wife, are in Ohio. By special invitation Mr. Yost goes East to visit Albert Spalding at the Spalding summer home at Monmouth Beach, N. J. Mr. Yost has been writing some this summer, and it is expected that ere the wane of the season the public will have some new compositions from his prolific pen.

All of these instructors are re-engaged by the Conservatory for the coming year. Edgar M. Cawley and Mrs. Cawley, who by the way is one of the violin staff, are at present visiting in Lebanon, Ohio, where the former has relatives. The entire Conservatory building is being overturned, painters and paper hangers at present holding the boards in preparation for the large number of students expected for the coming year, this being one of the annual events—a thorough renovation and fumigation of every dormitory in the building, thus insuring a perfect sanitary condition for the beginning of each school year. In this way the boarding department of young ladies has one of the best records for health known, and for this reason has increased to its fullest capacity, as parents of girls desire just such a school, where up to date health standards are the rule.

Nina Everett Gray, of the East, has been added to the faculty for the ensuing year, and comes with a reputation

for broad and aesthetic work in the School of Expression, of which she will be the head. Miss Gray will include interpretative dancing and pageantry in her teaching.

A musical library for the Conservatory has been interesting the various members of the senior class, alumni and faculty, and rare and much prized works keep coming in from divers sources all over the country; recent additions included a set of works from the Oliver Ditson Company, of Boston, and the "Faust" symphony, sent in by the dean of American violinists, Bernhard Listemann, of Chicago. The edition presented by Mr. Listemann is a well thumbed copy, which but increases its value to music lovers and those privileged to use the library.

Adele Kruger Sends Greetings.

Adele Kruger, the soprano, is enjoying a summer of outdoor life on Staten Island, where she is the happy mistress of a lovely home. Her husband, Ernest Kruger, enters sympathetically into all of his wife's artistic aspirations



ADELE KRUGER'S GREETINGS.

and both are never more delighted than when entertaining friends. The picture herewith upon which Madame Kruger sends her greetings was taken on the grounds of the Kruger residence.

Madame Kruger will have more to say about herself, in a professional way, a few weeks later. She has a number of good contracts closed for next season.

Granberry in Venice.

George Folsom Granberry, wearing an American straw hat (in all probability manufactured in Danbury, Conn.), recently spent six weeks in Italy; while in Venice the American pianist and pedagogue was photographed in a gondola; in a letter to a New York friend Mr. Granberry writes:

"We send you this to show you that gondolas are not a thing of the past."

The photograph reproduced herewith shows Mr. Granberry standing up waving his right hand, while his mother



GEORGE FOLSOM GRANBERRY IN VENICE.

in black and a fellow tourist in white are seated in the "boat."

Mr. Granberry will return to New York the end of September; the Granberry Piano School, at Carnegie Hall, Manhattan, and the Pouch Gallery, Brooklyn, will reopen about October 1. The Newport, R. I., branch has had sessions throughout the summer.

The Fincks in Switzerland.

Henry T. Finck, music critic of the New York Evening Post, and Mrs. Finck were traveling in Switzerland a fortnight ago, when some of their New York friends received letters, dated at Saas-Fée.

Singing in "The Rose Maiden."

Vincent Sullivan, who is singing one of the principal roles in "The Rose Maiden" at the Globe Theater, New York, is a pupil of Elfert Florio.

Leipzig heard and liked "The Jewels of the Madonna" recently.

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H. HOWARD BROWN.

effort was the lack of a certain definitiveness, Mr. Brown began to seek some fundamental principle which would correct false tone production by treatment of the cause, without diversion of attention from the psychological to mechanical devices. With this, then, as a basis for further vocal research, he came to New York about twelve years ago and started study with the then Miss Topping, finding in her ideas just the help he needed to perfect his own scheme of teaching. How successful this co-operation became, may best be gauged from the fact that the relationship of teacher and pupil so auspiciously begun was later merged into the closer unity of the marriage tie.

Working actively together and meeting with great success, their theories of teaching found ample justification through the notable following that soon came to them.

Those theories reduced to a phrase meant to Mr. and Mrs. Brown the answer to the eternal query from pupils. "How do you do it?" Students need direct light on the subject, since the fact that great artists always exist to give us certain vocal standards means nothing, as they do the correct mechanical thing in a great measure through intuition.

Working along their own well conceived lines, therefore, soon secured for these earnest teachers the endorsement of many leading specialists and singers, among whom might be mentioned Dr. F. G. Miller, W. J. Henderson, S. H. Clark, of the department of public speaking at the Chicago University, Dan Beddoe, Katherine Fisk, Edward Strong, William J. Hall, Anne Griffiths and many others.

Although the ideas of Mr. and Mrs. Brown are of the utmost value in vocal teaching, still they have a particular application in cases needing corrective and restorative work also, as there are times when even the greatest artists before the public require some special form of treatment. In this condition they have been of service to Evan Williams and Gertrude Rennyson, in addition to many others of lesser note.

In the field of speech Mr. and Mrs. Brown have been no less successful, having treated in addition to the aforementioned, Mr. Clark, the recently deceased Father William St. Elmo Smith, chaplain of Tombs and Fire Department of New York City, and many others.

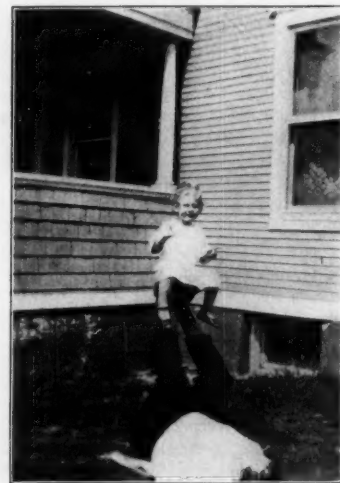
Consequent upon several years of unremitting work Mr. Brown realized that he would need a prolonged rest to establish his health which was then very much undermined. A five years' residence in Denver, Col., during which he continued his work, settled that beyond doubt, and now, with ripened experience, and more than ever able to give of his best, Mr. and Mrs. Brown returned to New York last May and were almost immediately called upon to resume their teaching activities. These, which materialized in a small class, now with them at their summer residence in Cotuit, Mass., will form the nucleus of more extensive work on their return to New York in September.

A Correction.

Rose Leader, one of the successful contraltos of Pittsburgh, is a pupil of Frank Milton Hunter, and not of Hunter Miller, as was inadvertently stated last week. Miss Leader has been singing with the Pittsburgh Festival Orchestra, under the direction of Carl Bernthaler. Mr. Hunter spent ten years in London and three years in Italy, before locating in Pittsburgh; his studio is at 244 Fifth avenue in that city. Mr. Hunter is a tenor, well schooled in the best traditions of lyric art.

Werrenraths in the Rockies.

Reinald Werrenrath, the baritone, and Mrs. Werrenrath, with their twenty months' old son, are enjoying a free and easy life out in the Rockies. The picture reproduced herewith shows the singer and his young hopeful, taken on



WERRENRATH AND HIS ATHLETIC SON.

the Werrenrath lawn in Colorado Springs. The Werrenraths return East in the autumn.

HONORS FOR DE TREVILLE IN MEXICO.

Yvonne de Treville, the American soprano whose long sojourn in Europe resulted in admitting her to exclusive society in several countries, is at present in the City of Mexico, as the guest of United States Ambassador Wilson and Mrs. Wilson. July 25, Miss de Treville gave a concert which was attended by the diplomatic corps, the cabinet ministers and many prominent men and women who were the patrons of the event. The singer, reported to be in superb voice, sang first a Hungarian song in Hungarian and then the "Indian Bell Song" from "Lamke" (Delibes) in the second half of the program; this elicited a demonstration that was deafening and after several recalls Miss de Treville, finally, pulled off her gloves and sang an English song to her own accompaniment.

August 1st, at her second concert, Miss de Treville's program numbers included an aria from Verdi's "Ballo in Maschera"; the "Shadow Song" from "Dinorah," with MacDowell's song "Thy Beaming Eyes" and the Bach-Gounod "Ave Maria" as encores. In the prayer, Miss de Treville accompanied herself on the harp, while Julian Carrillo, the leader of the orchestra, played the violin obligato.

Both concerts were followed by supper parties, and the second by a dance given at the United States Embassy.

President and Madame Madero attended and there was a most brilliant assemblage of men and women celebrated in art and the polite world of society. Four or five languages were spoken and that indicates the cosmopolitan character of the company.

The following extract from the Mexican Herald of July 26 refers to Miss de Treville's share in the success of the first evening:

A large and brilliant audience attended the Arben Theater last night on the occasion of the opening concert of the series to be given by Yvonne de Treville, the noted American coloratura soprano.

Miss De Treville rendered several numbers in charming style, receiving numerous encores, all of which were graciously responded to. Miss De Treville possesses a voice of wonderful sweetness and delicacy, clear and true in the upper register, full, resonant and sympathetic throughout, being heard to especial advantage in the "Air de Clochettes" from "Lakme," an opera in which she has scored a great success in the capitals in Europe.

The concert was the sixth of the Beethoven Orchestra series at the Arben under the direction of Prof. Julian Carrillo, and was the first of three in which Miss De Treville will appear.

Miss De Treville is well known in social circles in the city, she and her mother having been guests at the American Embassy some weeks ago, and the audience last night was largely composed of members of the British and American colonies.

It is anticipated that Miss De Treville's next two concerts will be even more largely attended, as the reception accorded her last evening was most enthusiastic.

R. E. Johnston, Miss de Treville's manager, has recently closed a number of engagements for his star in the East and Middle West. The singer will soon return to the United States. In the meanwhile more will be heard about Miss de Treville's artistic successes in the Republic south of the United States.

In writing to a friend in New York, Miss de Treville stated that she and her mother were held in quarantine for five days, and so the sea trip took two weeks. The day after their arrival at Chapultepec Miss de Treville was received by President and Madame Madero.

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IMPORTANCE OF THE STUDY OF MUSIC.

(From the Columbia (University) Monthly).

The value of music as a factor in mental development is only beginning to be appreciated, and in proportion the methods of teaching and studying music are becoming regenerated towards a higher plane of efficiency. Many pedagogues of prominence are now giving special attention to the possibilities of this younger branch of serious study.

What a difference there is between the old fashioned—also, as yet too prevalent—piano student and the modern product of a thorough, advanced pedagogical course. The old fashioned pupil was taught the names of the white and black keys of his piano, through the treble staff and clef, and some time later the bass—also a superficial knowledge of the fact that some notes—such as whole notes and half notes—are to be of longer duration than other notes that look black and have hooks to their stems. These and a few other facts, partly gained by instinct, inference or imitation, would suffice to let the music hungry pupil learn some favorite tunes, a few marches, two-steps, waltzes and nowadays some ragtime pieces. Soon the point was reached where both the teacher and the pupil no longer made any progress—where they got into a rut or around again and again in the same circle—on the same level.

Why this cessation of advancement? Why the loss of interest in this at first so craved for art, with its great promise of affording satisfaction both by way of impression and expression? For the answer to these questions let us seek to know what takes place where the pedagogically approved methods of teaching and learning are followed. Again, there is the average, musically interested pupil. How differently the teacher takes him in hand.

The pupil's mental and physical equipment are first of all taken stock of, to discover in what direction he will need most help, what faults will most have to be guarded against; for it is of far greater importance to prevent mistakes, or the acquisition of bad habits, than to plan out all sorts of clever expedients for overcoming them later on. The old adage about an ounce of prevention still holds good in the most advanced of methods. Now, when the pupil's possibilities are all taken account of, after various ingenious tests calculated to reveal these qualities, a plan of development of the more deficient faculties—if any—will be laid out, together with a well graded and interestingly assembled and contrasted course of familiarizing the pupil with all the essential concepts. He is taught to know the thing and then its name, and after that the relation it has to other things—all this by a process of accumulation and growth from the known to the unknown, from the simple to the complex, from the easy to the difficult.

It affords the student constant satisfaction, this feeling of inner growth, of increasing power and comprehension, of a constantly wider scope and range of apperception, of an ever deeper and higher appreciation of that which he is working for so joyously and with such fine ambition.

Incidentally the pupil's mental faculties have been receiving an excellent training and development—for a thorough study of music from its essential aspects, as a science, as an art and as a (universal) language, require a drawing upon of about every kind of mental effort usually employed in a full course at high school. It is necessary to exercise the perceptive faculties to the point of a capacity for a most complicated apperception. A keen mental alertness is needed for instance in rapid musical sightreading of difficult scores, to bring into correlation and co-ordination that which is being executed at the moment with that which has been sung or played before, and that which is about to be prepared for. A combination of concentration and circumspection is needed to grasp all that is obvious at a glance, then intently to disentangle unexpected complication in plenty of time for action.

In music, quickness of decision is required as well as quickness of perception. The logical sense and memory both are developed by the constant comparison and analysis of tone groups, phrases, harmonies, sequences, motives, inversions, cadences, intervals, runs and passages, embellishments, and auxiliary, complimentary or contrasting accompaniments or counterparts. There are to be considered the points of symmetry, of contrast—the unity of form and effect, the selection of the point of greatest climax, the distribution of the points of minor climax, the maintenance of the prevailing chief thought or mood, balance, significance, appropriateness of the means to the end, the perfection of detail without loss of the broader, free and spontaneous sweep of impulse and sincerely felt emotion. Both beauty and grandeur must receive their just attention at the right time.

The right kind of study of the musical art is a great generator of enthusiasm, and with the power of enthusiasm great things may be accomplished. The study of music also develops patience, perseverance and self control, together with increased resources for effective action—a thorough training in musical rhythm alone might bring this about. The music student of the advanced

type learns to analyze and understand the processes of receptivity and reaction in his own mind or soul as well as to a valuable degree in others, the more so as he learns "the language of the soul." He can learn to be a happy philosopher and a happiness-giving fellow human being. What comfort, consolation, joy and interesting entertainment a skillful musician has the power of bestowing upon others. This should make it seem worth the while to acquire perfection in the "Divine Art."

GUSTAV L. BECKER,

President of the New York State Music Teachers' Association.

AUER AND PARLOW AT LOSCHWITZ.

DRESDEN, August 1, 1912.

Prof. Leopold Auer is spending the summer in Loschwitz, near Dresden. The teacher of Mischa Elman, Kathleen Parlow, Cordelia Lee, Beatrice Hosbrugh, Ilse Veda Duttlinger, Eddy Brown, Victor Kúzdö, Flora Field and many others has twenty-eight pupils studying with him this summer, a large number of them being professional artists, most of them well known.

Recently Professor Auer gave a garden party and a special program was played by Kathleen Parlow, to the great delight of the privileged guests who had the honor to be invited. Miss Parlow was in her best form, and gave splendid renderings of the Tchaikowsky concerto, an arrangement of the Schubert's "Ave Maria," Paganini's "Hexentanz," a minuet of Beethoven, etc. All agreed that Miss Parlow had gained tremendously in ripeness, maturity, and power. The opinion was unanimous at the close, that in this young Anglo-American girl of such modest demeanor and bearing the world has one of the greatest woman violinists ever heard. Not only is her technic absolutely phenomenal, but her great breadth, musical feeling, and general musicianship and inspiration denote undeniable genius. Among the few who were invited, was the head of the firm of Ries, Herr Stadtrat Plötner, who manifested the warmest interest in the program and the player.

After the concert Professor Auer greeted his guests in cordial and charming fashion, and refreshments were served. Cheers and cries of "Hoch" were given for the Professor, for Miss Parlow, etc., who thanked those present through Victor Kúzdö for the large floral tribute presented to her from time to time.

Professor Auer spoke enthusiastically to many of those present about his pupil, Beatrice Hosbrugh, of whom he said that she had the light, low, clear, sweet tone, and the general style of the great Sarasate.

It is a pleasure to be able to speak of the warm personal and sympathetic relations which Professor Auer holds to each and every one of his pupils. He is known as the "Sevcik of St. Petersburg," but ought to be called the "Leschetizky of the Violin." Of the last mentioned, Professor Auer was for many years a genial "Kamerode." Especial mention should also be made of the fine piano accompaniments of Madame Stein, his niece, who not only accompanies him on his journeys but also his pupils upon the piano, and on this occasion proved a charming hostess as well as pianist.

E. P. F.

Huss Artist Pupil at Cliff Haven.

Eleonore Payez, one of the most gifted artist pupils of Henry Holden Huss, gave two successful recitals at the Catholic Summer School of America, at Cliff Haven, N. Y. She played numbers by Bach, Beethoven, Mozart, Brahms, Chopin, Huss, Rachmaninoff and Iljinsky. Her success with the audience was instantaneous and she was re-engaged for the next season. Miss Payez has recently given very successful recitals with prominent clubs and colleges at Montreal, New Haven, Albany, Rome, Watertown, Springfield, Worcester, Wilkes Barre, etc.

The following notice from the Plattsburg Press of July 20, 1912, may be of interest:

Eleonore Payez, the noted pianist, gave the second of her recitals before an audience that crowded the Auditorium last evening. Her playing like that of the previous evening aroused a keen enthusiasm in her audience, who welcomed every opportunity to recall her for encores in addition to the list of classical masterpieces that the program included. Miss Payez's engagement proved indeed a triumph of flattering proportions and the ovation accorded the skillful artist at the close of her second recital must go down as a great indication of the eager anticipation with which Miss Payez's next appearance at the Summer School will be regarded. The mastery of technic, the delightful repose and authority, together with the sympathetic delicacy blended with a firm masculine power that showed to such good advantage during the opening recital were again apparent in the excellent entertainment of last evening, when the audience had been warmed to a heartfelt sympathy with the talented pianist.

The program rendered was as follows:

Sonata, No. 1.....Mozart
Allegro. Andante. Allegretto Gracioso.
Prelude, C sharp minor (by request).....Rachmaninoff
Waltz, Intermezzo, G Brahmsiana, Prelude, A flat major, Huss
Waltzes, Nos. 1, 2 and 15.....Brahms
Prelude, C minor; two preludes, G minor and A flat major
(Huss paraphrase); Waltz, E minor; Ballade, A flat major,
Chopin



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Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

"THE TITANIC SYMPHONY." By Luigi Romano.

We do not give the publisher's name of this piano solo for the simple reason that no such name appears on the cover or elsewhere in the work. It is not a symphony in any sense of that word; neither in the technical sense of a musical composition in a certain form called the symphonic, nor in the etymological sense of harmonious sound. It is, in short, a realistic fantasia in which the composer has tried to make music portray the physical incidents, rather than the emotional results of the recent marine disaster. The shock of a collision, the clanging of bells, a marconigram, two boiler explosions, and the arrival of the Carpathia, are quite beyond the province of music to describe. In any case, a musical work should have intrinsic musical merit, apart from any story it may attempt to illustrate. If there had been no Titanic wreck this so called symphony by Luigi Romano would have no reason for existing, for it certainly is not beautiful music in itself. It may interest the performer who reads the verbal description which accompanies each section. We suggest that the composer in future secures an annotator familiar with English grammar, and one who will not make a Titanic wreck of the language of Tennyson and Emerson—one who can alter the garments of those fancy dress ball metaphors into the sober garb of ordinary English.

Oliver Ditson Company, Boston.

"THE SONGS OF EDVARD GRIEG."

We call the attention of singers to the excellent editions of standard songs published by this long established house. We have already reviewed several volumes of the Musi-

cian's Library. But there are many who prefer to have their songs separately, in sheet form. For them the Ditson house has issued the songs of Grieg, Wolf and Strauss in the usual way, though we cannot understand why any one should prefer the songs loose rather than bound together in book form. The Grieg songs which have been issued separately, each in two keys, high and low, are: "At the Brookside," "Autumn Storm," "Cradle Song," "A Dream," "Eros," "First Primrose," "From Monte Pincio," "Good Morning," "I Love Thee" ("Ich liebe dich"), "In the Boat," "Cradle Song," "Mother Sorrow," "Mountain Maid," "The Old Mother," "The Old Story," "Rosebud," "Solvejg's Song," "Springtide," "Sunset," "A Swan," "With a Water Lily," "Woodland Wandering." These songs have English and German words, and are carefully and intelligently edited by Henry T. Finck, whose sympathies and reverence for Grieg are well known.

"THE SONGS OF HUGO WOLF."

From the collection of fifty songs by Hugo Wolf, published in one volume of the Musician's Library, the Oliver Ditson Company has selected seventeen of the more important, or popular, songs, and has published them separately in sheet form. Each one of these songs is to be had in two keys, and they all have German and English words: "Anacreon's Grave," "E'en Little Things," "When Thou, My Loved One, Mountest Up to Heaven," "The Drummer," "The Gardener," "Secrecy," "Song to Spring," "Tramping," "Wandering," "Weyla's Song," "Come Within, Noble Warrior," "To Rest," "Biterolf," "Ah, 'Twas Maytime," "From Her Balcony," "Sad I Come and Bending Lowly," "When Thou Goest to Thy Flowers." These songs are edited by the erudite Ernest Newman.

"THE SONGS OF RICHARD STRAUSS."

Twelve songs from the forty published in the Musician's Library have been issued separately, each in two keys, and with German words. These are edited by James Huneker: "Devotion," "Night," "All Souls' Day," "E'er Since Thine Eyes Returned My Glances," "Serenade," "The Secret," "Thy Wonderful Eyes My Heart Inspire," "Why Should We Keep Our Love a Secret," "All of the Thoughts in My Heart and My Mind," "Thou, of My Heart the Diadem," "Dear Love, I Now Must Leave Thee," "Ah, Woe Is Me, Unhappy Man!"

White-Smith Publishing Company, Boston.

"THE HEART OF FARAZDA." An Arabian Song Cycle. Words by Olive M. Long. Music by Malcolm Dana McMillan.

First, let us commend the publishers for the care they have given to the artistic appearance and typography of this publication. If the cycle is a failure it will not be from any fault of the paper, the designer, the engraver and the printer. It is to the composer, therefore, that we must

look, and we find his work very well done. Whatever there is of the Arabian in this work consists of suggestions rather than the introduction of Oriental drones and discords. There is a certain persistent rhythm underlying the accompaniment which serves adequately to recall the monotonous reiteration of Eastern instruments of percussion. But the music itself is of our day and civilization, for which Malcolm Dana McMillan is entitled to our thanks. The accompaniment is effective without being difficult, and the vocal phrases are written in a natural and melodious way for a voice of no great range. The lyrics of Olive M. Long have much poetic merit and are quite worthy of perusal apart from the music. Words and music together make an admirable cycle—admirable in unity of sentiment and in emotional variety.

Cahier Lauded by Musicians.

"The Carmen I have dreamed of" is a phrase by which Victor Capoul, the well known French musician, expressed his admiration of Madame Charles Cahier when the latter appeared as the heroine of Bizet's opera. The American contralto but a short time previous had made her continental debut in Nice in "Orpheus," after a protracted period of study under Jean de Reszke, and her "Carmen" triumph following so closely on the other made her the sensation of the season. How meteoric her subsequent career has been is widely known. Eight years in the leading opera houses of Germany, with the principal contralto roles allotted her, tell their own story.

Camille Saint-Saëns, writing of Madame Cahier, said: "She is a very great artist with a golden voice." The leading critic of Munich recently declared her "the greatest of living Beethoven interpreters." Madame Cahier's operatic repertory is the wonder of all familiar with it, for it includes thirty or more roles which she sings with equal facility in French, German or Italian.

The following tribute to Madame Cahier was contained in a letter sent the prima donna by the distinguished German conductor, Dr. Julius Ritter von Weis-Ostborn:

I heard yesterday of the extremely complimentary remarks you and your husband had made about the performance of the "Lied der Erde" which I lately conducted. My satisfaction is not in the least marred when I remember that you, not I, were the spirit of the performance; that you, not I, gave it form and spiritual uplift, and that I with my orchestra were little more than adequate implements in your capable hands. It is my further pleasure to thank you in the name of the Concert Committee and indeed of all music loving Graz for your invaluable assistance in the performances of Mahler's colossal work. It may interest you to know that every auditor with whom I have spoken admits that your interpretation of the lied moved them to tears.

Madame Cahier comes to America in October.

Clara Baur's Pupils in Recital.

Of the pronounced results of summer school work at the Cincinnati Conservatory of Music there was emphatic evidence last Tuesday evening when Clara Baur presented her voice class in recital. It was an exhibition of serious study and achievement such as might well gratify both participants and Miss Baur, whose pioneering in bringing summer study into a potent factor among the great army of teachers is gratefully recognized in the educational records of this country. That the energetic summer students had put their time to good account was evident in the ease and artistic manner with which they rendered their numbers. Assisting the singers was Leo Murphy, pianist, a talented pupil of Wilhelm Kraupner, who has to excellent advantage devoted his past two vacations to summer study at the conservatory. Virginia Read showed herself an accomplished accompanist.

Constance, on the Bodensee, had five symphony concerts last season, led by Arnold Rust.

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Howard E. Potter Explains.

The ever genial and smiling Howard E. Potter was once asked regarding the particular inducement which turned his thoughts toward the musical managerial field. "Well," came the reply, "as the insurance business hardly furnished sufficient musical incentive to a man who has devoted considerable time to the serious study of piano, organ and voice, the musical business had to come performe."



Photo by Matzene Studio, Chicago.
HOWARD E. POTTER.

This, then, explained the successful series of local concerts given under Mr. Potter's management in Newark, N. J., when such artists as Sembrich, Nordica, Zelle de Lussan, Bispham, Campanari, Ysaye, Hofmann, Kreisler, Gerardy and Andreas Dippel appeared, and thus inadvertently started the young manager in his present career. Finding that his success in this venture really warranted his devoting his entire time to the business, Mr. Potter joined the Charlton office in 1909 and immediately went forth as road manager for Madame Sembrich on her last transcontinental tour. On his return he assisted Mr. Charlton in the various duties connected with the management of the Philharmonic Orchestra, and last season became road manager for Jan Kubelik on the most important tour ever undertaken by the violinist in this country. Before completing this tour, however, Mr. Potter was engaged by Edmond Clement as his business representative in this country for the coming season. Although an enthusiastic autograph collector who boasts of a collection of considerable value, Mr. Potter is particularly interested just now in the number of autographs upon contracts for the professional services of Edmond Clement, which are coming into his office daily.

Frederick Weld's 1912 Press Notices.

Some of Frederick Weld's 1912 press notices bear witness to that basso's success in concert and oratorio. The following opinions are from the papers of Buffalo, N. Y., Indianapolis, New Haven, Conn., and Knoxville, Tenn.:

Frederick Weld, bass, who sang the opening aria of the program and later a group of five Brahms and Strauss songs, is new to Knoxville audiences. A rich mellow bass voice with a very resourceful art brought him at once into high favor with the audience, and they were repaid for the storm of applause given him by his tender rendering of "Annie Laurie."—*Journal and Tribune*, Knoxville, Tenn., July 16, 1912.

Mr. Weld sang Wotan's "Abschied" in a most magnificent manner and was given a number of recalls.—*Journal and Tribune*, Knoxville, Tenn., July 20, 1912.

Frederick Weld acquitted himself notably in the solo part of "Springtide" by Rachmaninoff.—*Buffalo Enquirer*, April 30, 1912.

Frederick Weld, baritone, and a singer of fine equipment, sang the solo parts of Rachmaninoff's "Springtide" with splendid voice and impressive delivery.—*Buffalo Courier*, April 30, 1912.

Frederick Weld disclosed a voice of excellent quality.—*Buffalo Express*, April 30, 1912.

Mr. Weld displayed a rich bass voice that was wonderfully ef-

fective in the solemn "Pro peccatis."—*Indianapolis Star*, May 3, 1912.

Frederick Weld proved himself a capable artist. He has an excellent voice of wide range and came into his own in his solo. "Pro peccatis."—*Indianapolis News*, May 3, 1912.

BACH "ST. MATTHEW PASSION."

Mr. Weld sang with artistic sincerity, fine taste and feeling.—*New Haven Journal and Courier*, April 2, 1912.

Gustav L. Becker's Vacation.

Gustav L. Becker, accompanied by Mrs. Becker, will leave New York tomorrow for Musicolony, R. I., and after a few days there, will leave for Maine. The Beckers have arranged to remain in the Pine Tree State until the second week in September, when he will return to assume his varied musical activities.

Mabel Sharp-Herdien's Press Notices.

Mabel Sharp-Herdien, the soprano, who again won glory this past season, not only in the Middle and Northwest, but also way down East, received from the principal critics of the country unanimous praise for her work as soloist with the Thomas Orchestra and her singing of the leading soprano solos in many of the notable presentations of oratorio. Some press opinions about Mrs. Herdien follow:

The oratorio makes great demand on the soloists, which could not always be met. Mabel Sharp-Herdien sang with the appreciation for the dramatic feeling, which was essential to any adequate giving of that story. Her voice was full and ringing, while the words, and what they stood for, were definite things to her, so she used her voice to make the meaning clear. Each aria had quality and the last of all, "Kommt, All Ihr Seraphim," was brilliantly done.—*Chicago Evening Post*, April 5, 1912.

CREDIT TO MRS. HERDIEN.

Mabel Sharp-Herdien, the Chicago soprano, deserves the greatest credit for her share of the solo work of the evening. Endowed with a remarkably beautiful voice, she adds to its natural qualities artistic methods of its use and a sympathetic style. Especial mention must be made of her singing of the aria with the ladies' chorus, "My Faith and Truth, Oh, Samson," and the duet which follows.—*Chicago Examiner*, April 5, 1912.

Mabel Sharp-Herdien, who assumed the soprano soli, shared the honors of the evening with Mr. Martin and the conductor. She has

made remarkable advances in her art during the last two seasons and must now be numbered among the foremost American sopranos of the concert stage. The beauty of her voice alone entitles her to this distinction. But she evidenced qualities of interpretative refinement, authority and sympathy that demand more emphatic commendation.—*Chicago Tribune*, April 5, 1912.

SOLO WORK WAS EXCELLENT.

The soloists reflected great honor upon Chicago. The last aria, "Come All Ye Seraphim," sung by Mabel Sharp-Herdien with trum-



Photo by Matzene Studio, Chicago.
MABEL SHARP-HERDIEN.

pet obligato, was the most thrilling event of the season in the oratorio line. Her singing of Delilah was triumphant in every detail—a remarkable reading of a remarkably difficult role.—*Chicago Daily News*, April 5, 1912.

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SCIENCE AND SINGING.

[FROM THE LONDON TIMES.]

Some twenty years ago M. Maurel, a dramatic singer of great intellectual subtlety, brought forward a theory which puzzled a good many musical critics and "professors," though it was intelligible enough to educated singers. His object was to place singing on a scientific basis by analyzing the process, discovering the physical cause of difficulties, and so arriving at the means of overcoming them. Most "systems" of teaching profess to do this except the "old Italian method," which is purely empirical; but the "science" generally consists of a few anatomical details which merely mystify the pupil, not to mention the teacher, like the hocus-pocus of an alchemist. M. Maurel did not follow that line: he approached the subject from the standpoint of the singer, of whose difficulties his own experience made him conscious, and he evolved one fruitful idea.

Every vocal sound, he said, has three qualities or properties: (1) the pitch, or note; (2) the intensity, or loudness; (3) the timbre, or vowel sound. The secret of singing lies in the relations between them. Each involves a certain position or adjustment of the vocal organs, so that any given sound requires a combination of three positions, one for the pitch, a second for the degree of loudness, and a third for the vowel. Every modification of any of the three involves a change of position and a readjustment of parts. But sometimes the combination required is physically impossible: the position demanded by one of the factors is incompatible with that required by the others. Hence the "holes" in the voice, of which almost every singer is more or less conscious. Certain vowels will not go with certain notes in the scale; they sound weak and bad; or they may be sung soft, but not loud, or loud, but not soft. Singers differ enormously in this respect, and there are some exceptional individuals whose voices are sonorous and brilliant throughout and who can sing almost any combination. But this is exceedingly rare: most voices have sundry holes which the owners learn by degrees to dodge, so that the defect is not perceived by hearers. That is one reason why it takes a lifetime to master the art. Maurel's idea was that, if the physiological cause were scientifically understood, a scientific treatment could be

applied in training by careful adjustment of the three elements.

Dr. Aikin has in his book on Phonology made a considerable advance along very similar lines, though he may have never heard of Maurel's ideas. Following up Helmholtz's researches on vocal resonance, he has worked out the discovery that each vowel sound has its own natural note on the scale or its own pitch, which gives it the greatest degree of sonority. This is ascertained, and may be easily verified, by whispering the various vowel sounds. In whispering, the vocal cords are not used and the sound is produced by the vibration of air in the vocal chambers, which automatically dispose themselves to give resonance to the particular vowel uttered; they are, so to speak, acoustically tuned to it. Dr. Aikin has analyzed the vowel sounds with great minuteness and care, starting with "ah"; he has determined the pitch proper to each and constructed what he calls a "resonator scale," which consists of twelve or thirteen simple vowels on as many notes, arranged in ascending order from "oo" to "ee." Apparently, the relation of these vowels to each other on the scale is constant or nearly so, but the actual pitch on which they fall—determined by the rapidity of the vibrations—varies with individuals according to the size of the resonant cavities. The reason why the natural pitch varies with the vowel is that the formation of the several sounds is accomplished by changing the shape of the resonant chamber, which causes modification of its size. The movements involved and the changes produced are stated in detail by Dr. Aikin. They are effected mainly by the lips and tongue; but associated with the movements of these organs, which govern the shape and size of the upper part of the sounding chamber,—namely, the mouth,—are automatic changes in the lower part, or the throat.

Dr. Aikin's study of the relations between these two cavities forms one of the most interesting and illuminating points in his researches. He regards them as distinct, though continuous, sounding chambers, and observes the existence of a "nodal point" where they meet. At this point the vibrations, tested by a tuning fork, are strongly reinforced. The behavior of the two cavities in relation

to the resonator scale is curious. On the six lower notes of the scale, which are occupied by the round vowels, they sound the same note in unison (though possibly an octave apart); but when we go on to the "a" and "e" sounds, while the pitch rises in the mouth or upper cavity, it falls in the throat. There is a contrary movement. Thus on the vowel "eh" the upper resonance is an octave above the lower, and on "ee," which occupies the highest note in the scale, the interval is a twelfth. Dr. Aikin points out that these are the simplest possible relations, representing 1-2 and 1-3 respectively, and suggests that this accounts for the prevalence of those vowels in all languages.

The establishment of these natural relations between pitch and vowel and between the upper and lower sounding chambers throws a good deal of light on various phenomena observed in singing. It helps to explain some familiar difficulties, and shows the futility of trying to overcome them by exerting force. Dr. Aikin has opened up a genuine and promising line of investigation into the working of the vocal apparatus. From the practical point of view there is no doubt that the acoustic properties of the sounding chambers as revealed by the whispered resonance are the right starting point. This is the key to natural production and pure tone. In simple whispering no force or pressure is applied, and the parts spontaneously assume that free, loose, and natural position the maintenance of which is essential to good singing and the object of every competent teacher. Mr. Shakespeare lays great stress upon it, and advocates the use of whispered production in his excellent treatise which he has rewritten and just issued in a new edition. This is a practical work by a highly experienced teacher who is at the same time a cultivated singer and a thorough musician. He approaches the subject from quite a different point of view, which makes his virtual agreement with Dr. Aikin all the more interesting. Dr. Aikin has, in fact, supplied a scientific foundation, or the beginnings of one, for the best empirical or traditional teaching. The anatomical and physiological details, which are taken from medical text books and paraded as the scientific basis of innumerable singing "methods," form a mere preliminary introduction to the real science of the thing. To establish any connection between them and the conventional exercises that follow, it is necessary to traverse a region full of obscure and complicated problems of which next to nothing is known. Dr. Aikin would be the last to claim that he has mastered them; but he has thrown light on the darkness. He has not stopped at the points explained above, but has accurately analyzed the compound vowels and the consonants, tackled to some extent the complications introduced when the vocal cords (and the voice) are brought into play, and has even worked out an elaborate table of the harmonics accompanying the notes of a bass voice.

All this is interesting, but the resonator scale is the main thing. He has based upon it a series of simple exercises intended to cultivate the emission of pure sounds, strengthen their resonance, and impart ease in vocalizing them. Pure sound, with control of the breath, he considers the essential thing, and the same principles are applicable to the speaking and declaiming voice. They are the principles of what he calls Phonology, and should be studied by all teachers who have to superintend the use of the voice, whether for speech or song. His book is pre-eminently for teachers, but it has also important lessons for composers, who, with some notable exceptions, constantly and obstinately run their heads against nature in writing for the voice. It is not nature which suffers from the encounter, but the voice, and consequently the music, not to mention the audience. Composers too often assume that because certain notes lie within the compass of a given voice it does not matter how often they occur and in what juxtaposition or on what syllables they fall. Dr. Aikin has invented an extremely ingenious method of analyzing the "lie" of a composition and representing it graphically by means of a diagram, which shows at a glance how much work falls on each note in the register. Composers who do not sing themselves or have no instinctive feeling for the voice would do well to study this chapter if they wish to write vocal music with success.

The direct influence of scientific study of the voice upon singers is another matter. It is a great help to teachers to know not only what they are doing, but why they are doing it, and to understand the physical conditions governing the processes they are directing. But to draw the attention of learners to these details is a mistake. A knowledge of the respiratory and vocal mechanism is no more

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help to breathing and emitting the voice than a knowledge of the anatomy of the forearm would be to playing the piano or the violin. On the contrary, by withdrawing attention from the end and fixing it on the means it embarrasses the pupil, increases self-consciousness, and conduces to that very condition of constraint, constriction and unnatural movement which is the particular enemy of the right use of the voice. Dr. Aikin draws a distinction between the action of the vocal cords on the one hand and the respiratory and sounding mechanisms on the other. He says the former is unconscious and cannot be directed, whereas the latter can be; so he lets the one alone, and gives elaborate directions for the others. Mr. Shakespeare does the same so far as breathing is concerned, but in regard to the formation of sounds he leaves more to the natural instinct. This distinction involves some confusion of ideas. All movements are effected by muscles, but the conscious will has no direct control over any muscle. It demands the result, and the order is transmitted through an unconscious co-ordinate center which picks out the right muscles. What we are conscious of is the result, and we are just as conscious of the vibration of the vocal cords as of the ingoing and outgoing breath or of the sounds formed in the throat and mouth. We are just as unconscious, save by an indirect reasoning process, of the particular muscles employed. Practice in breathing increases the lung capacity and gives control of expiration, but the less the learner thinks about the mechanism the better. And just the same with the vowel sounds. Attempts at conscious regulation of the muscles are merely confusing. A billiard player who tried to make a stroke by bringing into action, say, the *extensor communis* and checking the *supinator longus* would never make it at all. Even hard and fast rules about positions are unwise, because individuals are built so differently. Dr. Aikin recommends practising with the teeth an inch apart. Mr. Shakespeare prefers a thumb's breadth, which is about three quarters of an inch. But it all depends on the individual. M. de Soria, whose enunciation was a lesson to all who heard it, hardly opened his mouth at all. His singing is well described in "Trilby." The only criterion is the result. In other words, singing is an art in the practice of which full play must be given to individuality. M. Maurel's notion that the patient attention given to individual pupils in former days, when singers were few, can be replaced by general rules derived from science, is only susceptible of a limited realization. But science can give some practical guidance, and when that coincides in effect with experience, as Dr. Aikin's views with Mr. Shakespeare's, it is a valuable aid.

William J. Falk's Summer Classes.

Because there was such a demand for teachers from the West and South to study with William J. Falk this summer this successful teacher of singing decided to forego his European trip and remain in New York to teach. He has no reason to regret the decision as his session has been unusually interesting and successful. The Falk studio has the life of the height of the winter and no better evidence of success could be asked.

Among the teachers here for study are some from Georgia, Alabama, Tennessee, Minnesota, Michigan, Oregon, North Carolina and Pennsylvania. As these teachers will remain with Mr. Falk all during August he will not take his vacation until September. The eagerness displayed by these singers and singing teachers to brush up their knowledge and learn something new, indicates that vocal teachers are endeavoring to be better equipped than ever. Mr. Falk is happy over his work this summer.

Staegemann-Sigwart and Pfitzner's Songs.

The celebrated lieder singer, Helene Staegemann-Sigwart (Countess Eulenberg), who is at present staying at Bad Ems, expecting to return to Dresden in September, where she will reopen her highly successful classes in vocal training (concert and opera), during the present summer season, sang some of Pfitzner's songs, when this great composer himself accompanied. Says the Hamburger Nachrichten:

"Frau Helene Staegemann, with her long list of honorable titles (she has in fact been decorated by almost every court in Europe), is one of Germany's sweetest lieder singers, and in these joyless days represents a veritable harbinger of spring. She gave another of her delightful song recitals here. As always, she charmed and captivated us by her delicate and spiritualized art, the varied play of color in her interpretations and by her lovely voice, so delicate and clear in tone. The pleasure of hearing this delightful artist was enhanced by the fact that she was accompanied by Hans Pfitzner, a genial

composer, whose songs are all too little sung, and yet, as is proved by that one wonderful song, "Rose vom Libesgarten," he is one of our most delicate and thoughtful composers—a true musician, in fact,—no mere maker of sounds, or writer of empty phrases. It is strongly to be wished that our many singers should recognize more fully the treasures which Pfitzner has offered them, in his beautiful song compositions. It is for this reason that I admire Frau Staegemann, who gave us last night a series of them—each sweeter than the one that went before, and more beautiful. Here the talented singer and the composer with his matchless accompaniments scored a veritable triumph, the songs arousing enthusiasm that should result in a brisk demand from every music seller. This victory of Frau Staegemann with Pfitzner's songs must be attributed to her admirable technic, which was perfect throughout, whether she took the high B at the end of the song "Verrat" (which was vociferously encored), or with the exquisitely delicate trill on the upper F sharp and G which reminded one of the notes of a flute. Her varied art was shown moreover in Schumann's poetic "Mondnacht," and her charm of expression in songs by Schubert, Hugo Wolf, Weingartner, and Gutheil. The artist was overwhelmed with applause at the end of her well chosen program, Pfitzner and his songs earning a large share of the approval.

Beatrice Hosbrugh in Dresden.

DRESDEN, July 20, 1912.

The annual celebration of the Fourth of July, given this year for the benefit of Americans (and English as well), residents in Dresden, was an unusual success. It introduced a very gifted young violinist, Beatrice Hosbrugh, pupil of César Thomson and Professor Auer. She now is spending the summer at Loschwitz, near Dresden. As Miss Hosbrugh is planning an American tournee for the season of 1912-1913 *MUSICAL COURIER* readers will be interested to hear something about her. For years a favorite pupil of the great Brussels maestro, César Thomson, she enjoyed a fine musical education under his tuition, and of late she has come under the notice of Prof. Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow. Professor Auer predicts a brilliant career for Miss Hosbrugh. She has an exceedingly secure and finished technic, a sweet, pure tone and very refined style of interpretation, highly finished as to general execution. With the warmth and breadth which she is sure to gain under the instruc-

tion of the great St. Petersburg teacher, the world may welcome in her another famous artist of the violin.

On the occasion above mentioned, Miss Hosbrugh played beautifully and with much sense for style and cantilene a "Melodie" and "Scherzo" of Tchaikowsky. She was listened to with marked attention and was loudly applauded and recalled at the close, when she repeated her last number. American and national and patriotic airs as well as the compositions of Americans are always an integral part of this program arranged every year by Director Olsen, the leader of the orchestra at the Royal Belvedere and Gewerbehaus concerts. Thus this year were heard again the compositions of Alvin Kranich ("Rhapsodie Amerikana") and of Augustus Sieberg ("Washington Hymn" and "Harlequin Serenade"), both of which were received with enthusiasm. Both of these composers are distinguished by their ability in smooth orchestration and for the admirable presentation of their themes. Particularly the "Harlequin Serenade" is charming in its piquancy and light dainty effects. Olsen's orchestra caused great enthusiasm to abound. At the end the auditors rose and sang "The Star Spangled Banner." Mr. Grimshaw made a fine and telling speech emphasizing the "Then and Now" of the history of this celebration, in which today English and Germans heartily join with their American comrades.

Isabel Hauser Touring the Lakes.

Isabel Hauser, the pianist, and her mother are touring the Great Lakes. When last heard from they were on Lake Superior. Miss Hauser will have some appearances in the West before she reopens her New York studio, the middle of October. The artist is under the management of Haensel & Jones.

Bars of Music.

Mayor Schmitz, of San Francisco, has again returned to the musical life, having written the music to a comic opera on a theme of the days of '49. No, Abe Reuf did not furnish the libretto. It is by a millionaire still out of jail, Frank C. Drew, who besides composing the libretto will finance the performance. Schmitz always was lucky.—Los Angeles Graphic.

"Is there such a thing as color in piano playing?"

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William Rapp, Manager.

Consequent upon eight years of experience in the managerial field, during which he visited all the larger cities of this country and hundreds of the smaller ones, in addition to taking periodical trips to Europe which have familiarized him with the conditions in Germany, Austria, England and France, William Rapp may be considered thoroughly well qualified to speak on the subject of his profession.

With that then in view the reviewer visited him at 1 West Thirty-fourth street, New York, where he occupies connecting offices with Mrs. Paul Sutorius, with whom he co-operates on the basis of mutual business advantage, and asked him bluntly for his managerial "Credo."

"Well," came the quick response, "I believe, for instance, that there are certain principles essential to the success of both artist and manager, without which an honorable career is impossible for either one." Asked what these were, he enumerated as follows:

"An artist must be honest with himself, honest with his art, honest with his public, his agent and his local manager."



WILLIAM RAPP.

ger. He must establish his credit, and credit in his case is a very broad term, embracing both the artistic and financial phase.

"I believe the only certain way of keeping one's word is not to give it. When once given, that word should be as good as a Government bond.

"I believe that the local manager is entitled to a fair profit for his time, labor, experience, expense and risk.

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"I believe that the intuition of the public is always correct fundamentally, and while it may be misled and humbugged for a time, the truth will always win.

"I believe that the interests of artist and agent are so interwoven that there can be no benefit or injury to the one without it similarly affecting the other."

Strong sound sense indeed, balanced by an abounding faith in the artistic integrity, loftiness of aim and achievement, and splendid womanly qualifications possessed by Madame Fremstad, now under his management. With this well founded belief now existing between himself and the great artist, Madame Fremstad's attainments in the concert field will surely equal the unqualified success of her brilliant operatic career in the very near future, since according to Mr. Rapp's "Credo," these achievements are built upon the rock-like foundation, which spells "success."

Season's Plan of the Sutorius Office.

Returning from a six weeks' booking trip through the West, Mrs. Paul Sutorius, of 1 West Thirty-fourth street, New York, has her plans clearly outlined for the coming season, both as regards her successful work in placing artists for important private musicales in Washington, and for booking her splendid list of attractions all through the country.

In speaking of the conditions she found while traveling Mrs. Sutorius observed that local managers are always glad to receive offers for legitimate novelties and attractions, when once convinced of their genuine worth and that they are being quoted at an approximate value, not at inflated rates. She has also found the smaller Western universities and normal schools doing a wonderful missionary work in bringing first class musical attractions to their students' courses, which are, of course, open to the general public. In this way the musical educational scheme becomes of widespread importance, since the audience is invariably drawn from a radius of a hundred miles or more. Committees, too, are thoroughly wide awake and well informed on the real value of artists; so, although they may be chary of giving unheralded talent a first trial, they are certain of securing those who have "made good" in the end.

In speaking of the season's work for her own artists Mrs. Sutorius outlined the plans of Madame Stevens-Low, soprano, for whom she is arranging appearances in Minneapolis, St. Paul, Chicago, Milwaukee, and with many large private schools throughout the West, in addition to appearances in recitals in New York, Boston and at the White House in Washington.

Felix Fox, the brilliant virtuoso pianist, will be much in demand for orchestral and recital appearances all through the country. An artist with an unlimited repertory and tremendous resourcefulness, Mr. Fox can be called at a moment's notice (as has often been done), and he will make a success every time. With his own sterling achievements, which have already brought him far on the road to success, this additional trait is making the pianist a factor of country wide prominence with orchestral conductors, club committees and in private recital engagements.

Hans Merx, baritone, a lieder singer of exceptional merit, is much in demand in this country and Europe for

his program specialty of musical settings by Schubert, Schumann, Brahms, Wolf and Loewe, to the verse of Heine, Goethe, Schiller and the more modern among the German poets. A program of German folk and student songs for university and school courses has earned him many encomiums.

To say that a pianist is young and beautiful would in many minds detract from a serious artistic consideration of her talents. But, with Dagmar de C. Rubner, whose brilliant pianistic achievements have been widely heralded the past season, that fact is only an additional lure for the many public and private engagements, both orchestral and recital, that she is constantly called upon to fill. A brilliant season is already assured the charming young artist.

A. Foxton Ferguson, the eminent English lecturer on "Folk Lore and Folk Song," whose spring tour last year



Photo by Aimé Dupont, New York.

MRS. PAUL SUTORIUS.

resulted in six weeks of solid bookings, will return February, 1913, for another series of engagements with the Brooklyn Institute and Western universities. The Folk Song Quartet, of which Mr. Ferguson is the bass, will accompany the lecturer on this trip, and additional engagements are now being booked by Mrs. Sutorius for this unique organization, which comes indorsed by H. R. H. Princess Henry of Battenburg, the Duke and Duchess of Norfolk and the Countess of Bathurst, at whose homes they have appeared with great success this season.

Halle, in Germany, was favored with symphony series by two orchestras last season.

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Giorgio M. Sulli and Some of His Pupils.

When the lives of the great vocal teachers of the past are studied it is found that their pupils speak more eloquently for the masters than biographies or monuments. It is about the same today; the vocal teachers who are counted genuine are the men and women who have developed singers, successful singers in opera and concert. To this noble clan the name of Giorgio M. Sulli must be enrolled. Carmen Melis, Mario Sammarco, Reinhold von Warlich, Clara Clemens (now Mrs. Ossip Gabrilowitsch), Lealia Joel-Hulse, Lena Mason, Tarquinia Tarquini and others, are among the singers who have studied with Maestro Sulli. Madame Melis and Madame Tarquini have never studied with any other teacher. Both of these have been with Sulli as pupils since they were fifteen years old. Therefore he may claim the entire credit for their development.

Madame Melis is a member of the Boston Opera Company (formerly with the Manhattan Opera Company, under Oscar Hammerstein); Madame Tarquini is engaged for the forthcoming opera season in San Francisco, where she will sing the role of Salome and the new opera, "Conchita." Later she goes to the San Carlos Opera in Naples, and then on to Rome for an extended engagement.

Lena Mason, whose success in English grand opera has attracted notice, is re-engaged by the Aborns for another season.

Maestro Sulli's studios are in the Metropolitan Opera House Building, New York, and a visit there (even in the summer months) will reveal the reason for his success. A big, handsome man, intense and wholesome, and the sincere manner in speaking and gesture that indicate that his life is consecrated to one thing—his teaching. While most of the New York studios are closed up tight, the music rooms of Maestro Sulli are wide open and more than half the week he has pupils for every hour in the day. He could have many more if, and there must always be "ifs," he would lend himself to the polite form of deception that declares to every applicant that her "voice is lovely and that stages are pining for just such artists as she would make." Nothing of the sort happens at the Sulli studios. When a new singer or a new student presents herself or himself to Maestro Sulli there is, first of all, a conference and something of what occurs at these conferences was enacted at the Sulli studios Saturday noon of last week, when the Master granted an interview to THE MUSICAL COURIER representative.

"First of all," began the Maestro, "I hear the voice and then I study the personality, and there must be personality, musical feeling, a good ear and taste as well as the voice if we are to create artists; if the voice is poor and the

personality engaging, I may accept the pupil for a limited time to see how the voice develops under training. But if both the voice be poor and the personality uninteresting and commonplace, with musical taste lacking, I am compelled politely to say, 'My dear madame or my dear sir, you would only be wasting time to study singing with me. I can do nothing for you.'

"As to all this talk about method of singing," continued Maestro Sulli, "I can only point out several of the greatest German singers, who have told the world that they owe their methods to the bel canto school. I single out at this moment two illustrious ones, Lilli Lehman and Ernestine Schumann-Heink. There is no trick about it at all; my pupils are trained by this method and no other, and when they are ready to begin their careers they are prepared to sing lyrical as well as dramatic roles. By long and patient training their voices have become instruments controlled by their will and intelligence. I insist above all on thorough fundamental training, solfeggio and all that our best traditions demand."

Maestro Sulli is a thorough musician himself, and several noted musicians, as well as singers, have been his pupils, among them Giorgio Polacco, the new musical director engaged for the Metropolitan Opera Company. Giordano, the composer of "Andrea Chenier" and the new opera, "Madame Sans Gene" (who is coming to America next season), was in the same harmony class with Sulli abroad.

For the coming season Maestro Sulli has arranged a series of musicales to which distinguished people will receive invitations. Several more of his pupils are about ready to begin their careers and these will be introduced in the early half of the winter. Meanwhile, Sulli is working to perfect them.

Griswold's Hans Sachs Praised.

On the occasion of his appearance with the New York Symphony Orchestra last spring, shortly before he sailed for Europe, Putnam Griswold was especially praised for his rendition of the Hans Sachs "Monologue," which, the New York World declared, "was sung as it has not been given in this city in many years. His noble voice, its freedom of tone, the interpretative art displayed, and the beautiful diction resulted in an artistic triumph such as does not come often to an American artist."

Mr. Griswold's return to America is scheduled for early in October, for he has arranged to devote a month to the concert field under Loudon Charlton's management before starting rehearsals at the Metropolitan Opera House. Few

artists have won a more appreciative following among New York opera patrons than Griswold, who is now regarded in this country, as he has long been abroad, as one of the foremost basses of the day.

Francis Rogers Has Double Duties Ahead.

Francis Rogers' concert work this coming season will present him in a dual capacity. He will not only give his customary recitals throughout the country under Loudon Charlton's management, but will fill a long series of engagements with the Persian Cycle Quartet, which will sing Bruno Huhn's "The Divan." Mr. Rogers' presence will lend special strength to the organization, for the programs which Mr. Huhn is preparing will permit of a miscellaneous portion of individual numbers in addition to the song cycle, whose performance requires about thirty-five minutes. The baritone is spending much of his time this summer enlarging his recital repertory. American composers, several of whom are but little known to the general public, are being given special attention, and not a few "finds" which Mr. Rogers is confident will meet with approval have resulted.

Christine Miller at Norfolk.

The appended criticism from the Winsted (Conn.) Evening Telegram, of July 25, 1912, refers to Christine Miller's share in the success of the recent music festival in Norfolk, Conn.:

The lovely voice and charming personality of Christine Miller, which won her many admirers at last season's midsummer concert, assured her the warmest of welcomes at this year's event. The spirit and simplicity with which she interpreted her opening numbers, the three Biblical songs by Dvorák, gave rich promise of the treat in store on her subsequent reappearance in a group of shorter songs and in duet with Mr. Williams. Her charming rendition of Brahms' "Der Schmied," by request, was one of the gems of the evening.

The Hartford Courant commenting upon the same concert, stated:

Miss Miller, contralto, who is an old favorite, seemed at her best last evening, and was most generously applauded at every appearance.

Mabel Beddoe as Composer.

While resting this summer at her home Mabel Beddoe, the Canadian contralto, is trying her hand at composition. Miss Beddoe's splendid preparation for the concert field had much to do with the surprising versatility of which she has lately given evidence. Her years in conservatory training included not only vocal culture, but a thorough study of theory and composition, while a gold medal attested her proficiency as a pianist. Miss Beddoe has already arranged for the publication of some of the songs she has written, and it is not at all unlikely that several will figure on the programs of the recitals she will sing under Loudon Charlton's management.

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THE PROGRESS OF JANE OSBORN-HANNAH.

There is a vast difference between talent and genius. Genius is developed talent. Everyone has talent, few have genius. The greater the development the greater the genius. Undeveloped talent is akin to unripe fruit—useless for the purpose for which it is intended. It is beautiful to look upon when in process of maturing, but otherwise presents a sad spectacle. Talent is a heritage from the Almighty bestowed in order that the beneficiary may beautify his life; but he must develop it. That is his privilege and his duty. No one has the right to stultify talent or to permit it to become mummified. Talent is like unto all good gifts meant for use. This implies work without which progress is impossible.

As has been truly said, "Genius is capacity for work. Work will accomplish wonders. No one knows what he can do or how much he can do until he tries. This implies courage, confidence, energy, perseverance. Talent is not always of equal potency, but work can produce from small talent big results. Read the life stories of men and women of genius. The element that shines forth most prominently is work. They were and are slaves of talent, the taskmaster. The reward of a life of persistence and energetic toil is satisfying. One may cultivate one's capacity for work just as he may cultivate his capacity for anything else, but it is more difficult because there are more obstacles to overcome.

There is a battle between conscience and desire, between good and evil, between right and wrong, between ease and labor. This fight is won or lost according to the strength or weakness of the will. The will must be cultivated and fortified. When once the body and the mind are brought under subjugation by the will the path becomes straight—not necessarily easy but straight. Talent dominated by the will is certain to expand and develop.

What more interesting study can one pursue than the transformation of talent into genius! Biography is of value not so particularly as a chronicle of facts, but as a record of progress, as a review of the various stages of psychologic, artistic or spiritual development of the life under surveillance. When the lens of investigation is passed along life's route the details are observable and hence available. The person of genius is like an ellipse with two foci and must be viewed from each if true appreciation of their genius is to be gotten. It is necessary

to consider that life first from the point of talent, then from the point of genius. The talent and the genius must be weighed separately; the resultant difference between the two will then represent the development or what will have been able to do with a given amount of talent. The



JANE OSBORN-HANNAH.

more pronounced the talent and the more dominating the will, the easier it is to attain unto genius.

The loftiest form of genius is that which makes much out of little, transforms small things into big, gains success in spite of adversity and discouragement. All successful persons are types of genius; success and genius

are synonymous. The one complements the other. The laurel wreath is for the victor, but only those are victors who labor in the direction of least resistance, i. e., according to the dictates of their talents, guided by the mind and controlled by the will.

One immense void in the general public's makeup is the lack of ability to diagnose when forming an estimation of success. It is absurd to judge ability from the point of inability. The most stupendous mistake one can make is to discredit ability on the grounds of a superabundance of natural talent which to him appears as a gift not bestowed upon him. No more foolish expressions are ever heard than those issuing from the mouths of the undisciplined, who are oblivious to the industry which has enabled others to mount heights unassailable by them. "If I only had that talent" or "He should be glad that he has so much talent" or "No wonder he is successful for he has everything." Such expressions are nonsense. When people recognize that talent undeveloped is no talent at all, and that all talent developed to its maximum must in the end win success, then the world will progress faster and there will be less discontent and jealousy. Each must cut his own path, fearlessly and courageously. The idler, the quitter, the coward, never gets out of the woods.

In music it is essential to make a very minute analysis of talent, as well as of the development whereby it was fashioned into genius to secure a bona fide estimate of the genius evolved therefrom. The great singers, players and composers, who have reached the summit possess not only talent, but a marvelous capacity for work. It is only necessary to read their lives to grasp this fact. As an example, take the career of Jane Osborn-Hannah. First look at her as Jenny Osborn, the little singer in a village school, then turn to the great soprano of the Philadelphia-Chicago Opera Company. These two points represent the foci of her life ellipse. The circumference represents the artistic progress she has made, or the development of her talent. Had she been content merely to lilt in home affairs and become only a good housewife and mother, the world would never have been thrilled with her power and her genius. That voice would have been confined within narrow limits and her horizon of art but indifferently expanded. But she possessed a capacity for work. She found the path early in life and pursued it to the end. Her rise was steady, her faith in her ability firm, her determination to succeed mighty, and her industry unceasing. The milestones along the highway of her career are plainly marked, and upon them may be found a record of development which led to the fulfillment of her ambitions and crowned her with that wreath called genius.

Her success is deserved because it is the result of labor and furnishes a beautiful example and an encouragement to all who may be staggering along with eye lifted to the heights fighting perchance many battles, struggling against heavy odds, thwarted by innumerable obstacles. Jane Osborn-Hannah represents the true type of genius. She is an inspiration and a magnificent example of American intrepidity. America is proud of her and the world of music is richer for her having entered it.

MUSIC IN SAN ANTONIO, TEX.

AUGUST 8, 1912.

An unusually good program was given recently at St. Mary's Catholic Church, Prof. John M. Steinfeldt at the organ. The numbers consisted of solos for bass, contralto, soprano, violin and by the choir.

The music loving people of San Antonio recently suffered a great loss in the death of Susanne Baker Watson, contralto. She held two of the highest salaried positions in San Antonio, that of the First Presbyterian Church and the Jewish Temple. She had been identified with music in San Antonio for five years, coming here from New York, where she held a church position. She was prominent in the Tuesday Musical Club here.

Lucile Mueller, contralto, has been appointed to fill Mrs. Watson's place in the Jewish Temple.

San Antonians were pleased to hear of the approaching marriage of Carl Hahn, San Antonio, and Laura Maverick, formerly of this city. Mr. Hahn has been an untiring musician, having directed nearly all the choruses of the city, the San Antonio Symphony Orchestra, and then in instruction to over fifty pupils. Laura Maverick is an accomplished singer and has appeared with several prominent orchestras as soloist, besides giving recitals. Her voice is mezzo contralto. F. C.

Spalding Plays at Belmont Musicals.

Albert Spalding, the violinist, and Dr. Fery Lulek, baritone, were the artists engaged for the musicale which Mr. and Mrs. August Belmont gave at their Newport villa, Thursday evening of last week.

Mr. Spalding has other engagements in Newport and also at Bar Harbor and on the Northern New Jersey coast. He is to remain in America until the first week in November, when he sails for France to begin an extended tour of Europe.

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MADAME VALERI'S FAITH AND WORK.

Delia M. Valeri, whose international reputation as a singing teacher is recognized, is an advocate of *bel canto*; if she were not, a consummate artist like Alessandro Bonci would not have endorsed her as he has done. The Valeri method is practical. Madame Valeri is strongly opposed to the invasion of the theoretical, physiological type of teachers who are in the field, or attempting to enter it, and confuse the world by their vague and often absurd generalizations, consisting usually of nine-tenths nonsense and one-tenth big words. Madame Valeri believes, and she believes it with her whole being, that a competent teacher of singing should possess knowledge, first and foremost, and that practical knowledge; he (or she) should, above all, have a sensitive ear, refined taste and experience.

Madame Valeri stated to the writer that "the vocal organs are not alike in all persons; the organs act automatically, and any effort to construct a tone directly through their adjustment is foolish."

"In America," continued Madame Valeri, "everybody wants to sing, even those without voices; this creates a fertile field for charlatan teachers, who apparently have no difficulty to write long and flowery essays, but who absolutely do not know how to place a voice and are wholly in the dark concerning the traditions of the art of *bel canto*."

Madame Valeri is having an unusually active summer; three days in the week she teaches at her New York studio in the Rockingham, corner of Broadway and Fifty-sixth street, and on the other days she is down at her bungalow at Saltaire, on Fire Island, a magic place that lies between the Great South Bay, Long Island, and the Atlantic Ocean. While Madame Valeri is enjoying the ocean breezes, she is not idle; such a word is hardly in her vocabulary. Zetela Martin, a young coloratura soprano, from the West, sent to Madame Valeri by Bonci about two years ago, is a member of the Valeri household and receives almost daily lessons; Miss Martin is one of the pupils who will make her debut next year. Vanda Christine, a pupil staying at Ocean Beach, also on Fire Island, comes to Saltaire several times a week in order to continue her lessons. Miss Christine will also go abroad when Miss Martin sails next spring, and like the young lady from the West, will make her debut in Italy.

Other pupils who come to the New York studio for the lessons during the summer include, Beatrice Kilgore, the young soprano, who is a coming star in light opera;

Stella Freitag, another young soprano, whose voice indicates that she has a future; Hugh Alexander, the organist and husband of the distinguished concert soprano, Caroline Hudson-Alexander; May Ladyen, a vocal teacher from South Carolina; John J. Byrne, tenor; Miss Kay Spencer, a widely known singer and vocal teacher of Fort Wayne, Ind., and other resident pupils.

Miss Spencer, herself, possesses a rich mezzo-soprano voice, and as she wished to go over song numbers of the Italian repertory with Madame Valeri, she came on to New York; Miss Spencer was also somewhat interested in a teacher so highly endorsed by Bonci. In expressing appreciation for Madame Valeri's help and advice, Miss Spencer said:

"I consider Bonci the greatest singer we have heard in America and I was anxious to find out to what extent Mr. Bonci's high opinion of Madame Valeri's work is true; now I am glad to say that in Mr. Bonci's statements there is not a bit of exaggeration."

L. M. Henderson, organist and vocal teacher, of Hutchinson, Kansas, came on to New York last winter to consult Madame Valeri and the result of that trip is that he will begin a term of lessons, with Madame Valeri this autumn. J. Bryan, of Youngstown, Ohio, is another recruit endeavoring to get himself into condition so he can use his tenor voice without straining it; other pupils registered from far away are two from San Francisco and Fairfax, Cal.

Mr. Alexander, who is in Louisville with his accomplished wife, writes as follows to Madame Valeri:

"DEAR MAESTRA—We are still here in good old Kentucky; my voice is already winning me fame; they think it splendid and the training excellent."

Mr. Alexander has been with Madame Valeri only six months, but with a teacher like Madame Valeri developing the voice of a trained musician like Mr. Alexander progress was bound to be rapid.

Madame Valeri will begin her autumn term at her New York studio, 1748 Broadway, September 15. Those desiring to start at that time are requested to send their applications in writing to the New York address.

The Valeri bungalow down at Saltaire is one that reflects the tastes of the gifted mistress in all things. The little studio adjoins the living room, and it is from this charmed spot that the few nearby residents are privileged to hear the lovely voices of Miss Martin and Miss Christine. For the last week end Madame Valeri had a house party, and the guests for that occasion also included Miss Freitag, the young soprano from Weehawken Heights, N. J.

A word should be said for Madame Valeri's musicianship; she is an excellent pianist, having studied as a young lady in Rome, with Ernesto Consolo, now a resident of

New York. Then she received her vocal training under the guidance of several masters. During her lessons, Miss Valeri accompanies her pupils herself; besides developing the voice, Madame Valeri is one of the best Italian opera coaches in America today. Her musical library includes the classical operas and modern works and many of the songs written by the best composers of all schools. Madame Valeri lives for her art and regards her teaching as a great mission; while others talk and write essays she studies and develops singers.

What Chopin Means to Mary Hallock.

Mary Hallock is becoming widely known as one of the greatest of Chopin interpreters. Essentially a player of the moderns, one who refuses to sacrifice feeling to a mere display of digital dexterity, Madame Hallock delights in Chopin and revels in the changeable moods of the great composer, which she knows so well how to express.

That the pianist's poetic feeling and insight are not confined in their expression to her fingers is evidenced by her original and delightful descriptions of various Chopin numbers. All music lovers will be interested in Madame Hallock's impressions of preludes Nos. 4, 22 and 2.

Of No. 4 the pianist says: "There can be no better description for this prelude, which has been called 'one tone' owing to the fact that the melody is so much made up of a repeated whole tone, than the following couplets, by Shelley:

Oh, world! Oh, life! Oh, time!
On whose last steps I climb
Trembling at that where I had stood before,
When will return the glory of your prime?
No more, Oh, never more!

Out of the day and night
A joy has taken flight.
Fresh spring and summer, and winter, hoar,
Move my faint heart with grief.
But with delight! No more, Oh, never more!

Prelude No. 22, according to Madame Hallock's interpretation, is in direct contrast to the foregoing, "being full of swing and energy, suggestive of these other lines of Shelley:

On the brink of the night and the morning
My couriers are wont to respire,
But the earth has just whispered in warning
That their speed shall be swifter than fire.
They shall drink the hot speed of desire.

Madame Hallock describes prelude No. 2 as "another tiny canvas which in its half dozen lines of music embraces from horizon to horizon the emotions of the human being.

"From desire to remember the sweet serenity possible to life here below, it springs to a picture of mental atrophy and nervous exasperation. All the repellent features of the lycanthrope; somewhat as a crying person tries to smile through bitterest tears with the futility or even impossibility of further effort."

Otto Junne, the Brussels publisher, married Suzanne Godenne, a well known young pianist.

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HALF the world doesn't know where the other half gets the money with which to go to the Opera.

At last one must acknowledge London to be a civilized city. It has done away forever with the paid claue at its theaters.

WHEN the parcels post finally is established by our government, there should be a special rate for packages of manuscript sent to publishers by American composers.

IF the three Presidential candidates were to be judged from their campaign songs, impartial observers would have to confess that there is not much choice among them.

A GREAT advantage in listening to familiar grand opera arias reproduced by mechanical means is that one escapes having one's neighbor in the next seat hum an unisano accompaniment during the performance.

A SUCCINCT truth is stated by Winnipeg Town Topics in this epigram: "Just what an artistic temperament is not one can explain very clearly, yet to the general public it is plainly evident whether a public performer has it or not."

"UP-TO-DATE Paris milliners, dressmakers and jewelers have increased their business by introducing tasteful musicales for the delectation of their patrons." Now let musical artists retaliate by giving away to the patrons of their concerts tasteful hats, gowns and jewels.

SIGNOR CIACCHI, at one time impresario of the big Teatro Colon, Buenos Aires, the largest opera house of that city, has just been selected as the future impresario. There were a number of well known impresarii mentioned in connection with the place, but Ciacchi was the final selection.

STATISTICS are at hand which show that of the German conservatories, Stern's (Berlin) had 1,315 students last year; Hoch's (Frankfurt) had 695; the Würzburg Royal Music School had 324; the Raff Conservatory (Frankfurt) had 192, and the Heidelberg Municipal Conservatory had 273.

THAT buzzing sound is caused by the thousands of anxious inquiries as to why Oscar Hammerstein has been in New York a week and remained silent. Something portentous must be brewing in Oscar's busy brain—or has he simply been crowded off the front page by Messrs. Wilson, Taft, and Roosevelt?

We are told that twenty-three portraits are included in this year's Bayreuth guide, "Der Wegweiser für Besucher der Bayreuther Festspiele." We should like to see the collection swelled to twenty-four and include a photograph of the great Richard's facial expression while reading a copy of Nietzsche's "Der Fall Wagner."

FROM Hermann Hans Wetzler, conductor at the Riga Opera, comes word that he has heard the opening rehearsals at Stuttgart, of Strauss' "Ariadne auf Naxos." Mr. Wetzler writes: "Of course, I am in honor bound to say nothing descriptive of the work before the official premiere, next October. I can report, however, that the score is extraordinary and of the customary Strauss complexity. It was interesting to me to gain an insight into the remarkable development of the new Court Opera under Max Schillings' direction. They have built two wonderfully fine theaters at an enormous cost, and it appears as if Stuttgart is to become a new leading art center. The new buildings are to be inaugurated on the occasion of the 'Ariadne' premiere. That performance promises to be the cream of perfection in every sense. Schillings told

me he is going to enable a composer to have his own way in every detail, regardless of expense, for once. Strauss has selected the very best singers of Germany, without regard to the feelings of the local Stuttgart artists. Reinhardt will be the stage manager and there are several unique surprises in store regarding the orchestra."

JULY 22 marked the thirtieth anniversary of the production of "Parsifal" at Bayreuth. Apropos, the bill intended to preserve for the Wagner family the entire rights of "Parsifal," continues to meet with strong opposition in Germany, even though Strauss, Nikisch, Reger, and d'Albert are in favor of the measure.

A PIECE of erroneous information, published in most of the German newspapers recently, was to the effect that Norway's premiere performance of "Lohengrin" took place last winter. As a matter of fact, the first Norwegian hearing of Wagner's mystic-romantic work occurred at Christiania, twenty-seven years ago, December 2, 1885.

A GOOD old summer friend turned up last Thursday, in the Morning Telegraph's announcement that the Metropolitan Opera Company intends to erect a new theater for itself at Madison avenue near Forty-second street. That constitutes the seventh theater which the Metropolitan corporation has built on the same site within the past two years.

Now European musical authorities everywhere are beginning to agree with THE MUSICAL COURIER's opinion, that the symphony called "Jena" and attributed to Beethoven never was written by that master. We put ourselves on record to that effect the moment the "discovery" of the new Beethoven work was announced, and we have heard and read nothing since that time to cause us to change our view.

OF French opera composers, Gabriel Fauré is writing "Penelope"; Massenet has finished "Panurge," and is working at "Amadis de Gaule" and "Cleopatra"; Charpentier claims to have completed "Vie du Poète," and is engaged upon "Julien," sequel to "Louise"; Erlanger is rehearsing his "Sorcière"; Dukas is busy at "The Doge of Venice"; Messager is devoting his vacation to "Sister Beatrice"; Leroux's latest is "Grand Maguet"; Debussy announces the early appearance of "Diable dans le Clocher."

WE call the attention of our readers to an interesting detail published in this issue, entitled "Pent in Posen." It explains the reasons for the peculiar activities of a piano man who, uninvited, called on a number of our clients and failed to explain fully what his relations are to our publications. The explanation is, however, fully made in the "Pent in Posen" story, and the humorous side of the affair must become apparent to every one who was called upon to listen to the unexplained story which, like all stories, has two sides—the outside and inside.

OUR Berlin correspondent is at present engaged in writing a series of articles entitled "Frederick the Great as a Musician," the first installment of which appears in this issue. It is an interesting and much neglected theme. Frederick's ascension to the throne in 1740 marked the beginning of the musical life of Berlin, and the seeds there sown by the greatest of all German monarchs bore fruit that resulted in the musical flowering of all Prussia. History has extolled Frederick II as soldier, statesman, philosopher and poet, but beyond the fact that he was an excellent flute player little is known, in our country at least, about his accomplishments as a musician. Mr. Abell has spared neither time nor pains in his researches and the articles will be interesting, authentic and exhaustive.



BY THE EDITOR.

LONDON, August 3, 1912.

Pavlova, the eminent dancer, closes today one of that class of successful artistic and popular engagements that become historic, for in the annals of the Palace Music Hall it will be registered as an unsurpassed record. The character and style of the audience constitute a pre-eminent tribute to the charm and elevation of her art and the dramatic power of her eloquent feet, as well as the fascinating rhythm of her movements, will not soon be forgotten. The music of Chopin, Rubinstein and Liszt, as well as that of the less stringent class, supplies the motives of the action on which she proceeds to illuminate us in the modern conception of the art of the dance, particularly as a solo and virtuoso performance. With no intention of falling into the inept pun, I can say (although it sounds nongrammatic) that her feat is unprecedented; in fact, she actually toes the mark, one of the few living persons that does it in reality.

The place has been, not only literally, but physically, packed at every appearance of Pavlova, and the audiences are so completely centered in the work of the dancer that the usual nervous interruptions, such as rustling of programs, involuntary movement or coughing, are not indulged in; it is a completely entranced audience—paralyzed by the artist. It is only rarely the case—the focusing of combined attention into one center.

Daniel Mayer, who is the representative of Pavlova, is negotiating for an American tour and he may soon be able to make an announcement. She will now tour the provinces, with every appearance sold out. Mr. Mayer's ability as a manager has never been more brilliantly demonstrated than in the Pavlova engagements in Great Britain.

Milan Monopoly.

Those who have been following the articles of THE MUSICAL COURIER on the questions referring to the Milan Monopoly will find, on reading the following official report filed in the Italian Chamber of Deputies, that our articles have been most lenient, considerate and conservative in comparison with the drastic and bitter denunciation of musical monopoly in that country. Be it considered that this official report emanates not only from an Italian, but is made to the Parliament of Italy, and that the evils explained therein are represented as national. The list of the assenting deputies who father the Rosadi amendments is also before me, but it is not necessary to publish it—consisting, as it does, of names of deputies unknown to our readers, just as the names of our members of Congress are unknown to musical Italy.

No. 1188.

CHAMBER OF DEPUTIES. PROPOSED ACT

Introduced and taken into consideration on the 11th June, 1912.

Amendments to the Act of the 19th September, 1882, respecting rights of authors.

(Translated by THE MUSICAL COURIER.)

Honored Colleagues:

The present proposed Act, which already has the assent of more than one hundred and fifty of you, is dictated by a long and mature experience of facts and by a profound

conviction of men who know and judge the facts from a standpoint outside their own venal interests.

The proposal tends to amend, in two points alone, the present Act of the 19th September, 1882, respecting the rights of authors; that is,

1. The limitation of the monopoly respecting the production of musical works, today left to the interested arbitration of publishers, which results in reprisals against the authors and to the detriment of the development of art.

2. The disposal of musical scores, which today after eighty years, are considered as unpublished and are withheld from the free use of students.

I.

In order to make clear the first argument, which regards the exclusiveness of the rights of production and execution of a musical work, it must be borne in mind how the present Act reserves a certain right to the author or to his representatives for the period of eighty years, which counts from the day of the first production or publication of the work, and how during this period no person can produce or perform the work without obtaining the consent of the author or of his representatives: consent which must be justified by a written proof to the prefect, who otherwise prohibits the production or performance.

It is thus ordained by Articles 10 and 14 of the Act in force amongst us, respecting the rights of authors (19th September, 1882).

We can now single out for our attention the duration of proprietary rights for eighty years; it is now time to cut short the exercise of this right of prohibition of production and performance for such a long period; it is time to render possible the production or performance of musical works, according to the taste of the public and the spontaneous direction of art, after a much shorter period, which we propose should be ten years, by paying to the owner of the work a premium corresponding to a part of the proceeds from the production or performance, and no longer according to the mercenary calculations of the publishers.

Such is the first argument, which has become mature and urgent in view of the too long and disastrous experience which the intolerable monopoly alone has brought about, to the detriment of authors and art.

Around the rights of authorship, which is not held as it creates a positive value in the work of genius, artificial organisms have sprung up, thanks to which the domination of the lyrical stage has been acquired. The so-called publishers, holding tightly in their unyielding grasp the repertory of the most celebrated masters, which has been snatched from the impresario who possessed it at first, have taken up an imperial position. The authors are not subjects but prisoners. If fortunate, they must descend and come to hard terms with them, who are the lords of the theater, they not being sufficient by themselves to confront this domination; if unfortunate, because repulsed by them, they must renounce the stage.

A young composer succeeds, after a long and patient servitude, in making his publisher hear his work. The latter recognizes that the work has some value, so that, repudiated by him, it might be launched by others with fortunate results; but he reflects at the same time that it will not pay him to launch it because he has to maintain with difficulty others already acquired at considerable expense. He then buys at a small price the new work, without binding himself to produce it within a fixed period, and, in the meantime, he condemns the score to silence on the shelves belonging to his firm. He does as certain large rubber factories do; every time a dangerous inventor of a motor car-wheel, designed to do away with the use of rubber, brings out his invention, such factories buy his patent and hide it away, continuing to produce and sell rubber for motor car wheels. And a young musical composer who hoped with good fortune to come to terms somehow with the publisher, subsides into silence and dismay.

Or else, the work offered is of greater value, so much so that it appears to the firm that, sooner or later, it may

be produced with certain profit: then they come to terms with the author on the participation of the profits at the rate of 20 or 30 per cent, but only for the first ten or twenty years.

This contract is perfectly legitimate as are all those which revolve on the boundaries of the Act, but, precisely on account of this legal invulnerability, these contracts consolidate the most unfortunate monopoly. In the last example cited it happens that the author, after having given up for ten years the rights which the Act guarantees to him for eighty, sees his free path to fame obstructed by the mercenary calculations of the publisher, and he has to console himself with the reflection that his fame will be solely posthumous. Ponchielli and Catalini are sad examples of this lamentable victimizing. And the surviving son of one of these, Ponchielli, has publicly testified to them at the simple announcement of the present proposal.

Such a thing will no longer happen if the prohibition of production, today placed at the mercy of speculators, is circumscribed within the period of ten years instead of eighty. In this way the rights of authorship—the true rights of authorship—will no longer be plundered but made safe from implacable spoliation.

On the other hand, if one wishes to theorize, one must recognize the particular legal nature of the ownership of each work of art, which does not altogether belong to the author, but is also the fruit of the land which has generated the traditions of taste and teaching, and is a derivation of the collective work which prepared, with facts and customs, the individual creations; it is a synthesis of the most varied and indefinable elements of common life. If it were not so, the most serious sanction that our laws have many times received, in view of which the exercise of the right of ownership is not radically suppressed, but tempered to the common use and enjoyment, as well as connected with the freedom of exportation, modification and deterioration, would not be justified.

Not even with the present proposal is the right of ownership of musical works suppressed, but the use is only tempered in the interests of the collective right and of the said right of authorship.

But the supervision . . . the responsibility . . . the control of the work from the artistic side . . . will be taken from the power of the author or his representative and left to the arbitration of the impresario who pays . . . All beautiful and seducing abstractions! Arbitration for arbitration, interest for interest, the good will of the impresario is as necessary to a good performance as that of the publisher. The author, who would be the most disinterested in procuring a conscientious performance of his work, is altogether ignored by the publisher; therefore he is confronted by two kinds of speculators in the face of the greater responsibility of the performance: the impresario and the publisher. We now see frequently indecent musical spectacles. Who is it that produces them? the impresario. But who is that causes him to do this? the publisher. Here is where the supervision, responsibility and control from the artistic side of musical performances are no better secured under the arbitrary prohibition of production and performance on the part of the publisher.

On the contrary a greater spontaneity of all lyrical theatrical life will make the public free judge and executioner of any sacrilegious profanation and will render less common and barefaced complicity of the corrupt critic and chronicler, in such a way that the dignity of art will be a great deal better protected by those who ought to enjoy it than by those who would traffic with it.

II.

To make clear the second argument, which regards the disposal of musical scores, we must bear in mind the two periods in which our Act distinguishes the exercise of the right of exclusiveness of the publication of musical works:

1. For the whole life of the author and no other, if he does not leave heirs or assignees, or for forty years from the publication of the work if the author dies before that period and leaves heirs or assignees, who will have the

exclusive right, for the whole period, during which the work cannot be published without their consent.

2. For another period, commencing from the expiration of the first period and lasting forty years, during which the work may be published without the consent of those possessing rights of authorship but under the condition of paying the premium of 5 per cent. on the gross value, which has to be indicated on each copy.

Only after the expiration of this second period does the work become public property also as far as publication is concerned.

Now, here is what happens in practice. The person who exercises the rights of authorship, in order to secure these rights also as regards publication, presents at the prefecture, according to Art. 21 of the Act, three copies of the musical score, either in manuscript or print. On the printed copies he generally writes: "Printed instead of manuscript." Then he abstains from selling the work printed and uses the printed copies solely for hiring purposes, sending them to the hirers for the sole use at performances. It is in this manner that the first period of the exclusive rights of publication never commences and that today after more than eighty years, some of the best works are considered to be unpublished as regards the scores (not to be confused with the selections for singing or the piano) and are not found even in the libraries and cannot be studied except by impresarios and conductors of orchestras on those special occasions when they become possessors of the score by hiring and for the sole purpose of its performance. Nobody thinks they have the right of publishing those works, not even eighty years after their production; and the works are left unpublished and their scores, so useful for study and so influential in the development of art, are ignored.

Against the unjust and pernicious practice, two antidotes present themselves; the one, a better interpretation of the present Act, the other, a new analogous regulation.

By better interpretation of the present Act, it can be victoriously maintained that in virtue of Art. 2, it is assimilated to the publication reserved to the author "the production and performance of a work adapted for a public spectacle, of a choreographic action and of whatever musical composition, either unpublished or published," in order that the period of the exclusive rights of authorship as regards its publication, if it should not begin to count from the date of its presentation at the Prefecture, shall begin to count irreparably from the first day of its production or performance.

Otherwise, even with theoretical reasoning, it is evident that the production of a musical work is in itself a publication. But, in the face of the explicit assimilation declared by the Act, any other opinion would be untenable in practice.

The provisions of Art. 23, according to which "the declarations regarding a work adapted for a public spectacle, a choreographic action and any unpublished musical composition, for which it is desired to reserve the exclusive right of production or performance, will have to be accompanied by a manuscript of the work, which will be returned after it has been officially stamped as having been presented," cannot be considered an obstacle to this logical and literal interpretation. This restitution is conceded to "a work adapted for a public spectacle, a choreographic action and any musical composition whatever" and not to other works of genius, in respect of which according to Art. 21 "whoever intends to make use of the guaranteed rights of this Act must present to the prefect of the province a number of copies not exceeding three" would make one think it a particular treatment to which the Act subjects the stage authors and their publishers. But the particularity of the treatment concerns the unpublished work and the period anterior to its production and performance, and does not favor it unless it be in suspending the commencement of the term of its publication until it be produced or performed. When this happens, the publication is completed by explicit analogous regulations.

Any other interpretation would be contradictory and as such would have to yield to the fundamental and incontestable sanction of Art. 2.

If then this circumscribed force of treatment proves useless or doubtful, as we are already proposing another amendment of the Act, we suggest that Art. 23 should be suppressed and for the obligation of "to present" to the Prefect the three copies, should be substituted that of "to deposit them."

In consideration of the premised delicacy of any legislative work in the case of art and the great difficulty of a thorough reform of any judicial institution whatsoever, it is necessary to single out from all the amendments which we feel are needed in this Act and for the present limit ourselves to those few which are urgent and prudent and are reduced in consequence to one single novelty: the limitation to ten years of the monopoly of musical performances, the right of the author and his assignees to the proceeds of the property holding good for the long period of the remaining seventy years.

It is proposed therefore that the Act in force of the 19th September, 1882, concerning author's rights, should thus be amended:

PROPOSED ACT.

Act of 19th September, 1882.

Amendments.

Art. 8.

The exercise of the rights of the author over the production and sale of a work commences with the first publication of the same and lasts during the whole life of the author and forty years after his death, making a total of 80 years, according to the provisions of the following Article.

The successive editions of a work, however augmented or modified, do not constitute new publications.

The right thus to produce the added or modified parts as the whole work, expires at the same time.

Art. 10.

The exclusive right of production and performance of a work adapted for a public spectacle, of a choreographic action and of any musical composition whatsoever, holds good in the case of the author or his representatives for 80 years, and commences on the day on which the first production or the first publication of the work took place.

After the expiration of the above mentioned period, the work becomes public property, as regards production and performance.

Art. 14.

No person may produce or perform a work adapted for a public spectacle, a choreographic action or any musical work whatsoever, subject to the exclusive right sanctioned by Art. 2 unless he obtains the permission of the author or his representatives. The written proof of this permission, ordinarily legalized, should be presented to and left with the Prefect of the province, who, in default of this, on the declaration of the party, will prohibit the production or performance of the same.

The exercise of the right of the author, as regards the publication and sale of a work, commences from its first publication or its first performance, if it is a question of a work adapted for a public spectacle, and lasts for the whole life, etc.

The right of production and performance, etc.

No person may produce or perform a work adapted for public spectacle subject to the exclusive right, etc.

As regards musical works, the obligation of the consent holds good for the period of ten years from the day of the first production.

After this period has expired and during the remaining seventy years, the musical works may be produced also without the permission of the author or of his representatives, on the condition that the person producing them pays a premium corresponding to a stated part of the proceeds of the spectacle, the amount of the said premium being fixed by an official regulation.

The person wishing to produce a work, such as the above mentioned, must apply for the necessary material to the author or his representative, who may ask from the applicant a caution in proportion to the importance of the spectacle, but never more than 1,000 lire, being the amount which may be demanded after each production.

Art. 21.

Whoever intends to make use of the guaranteed rights of this Act must present to

Whoever intends to make use of the guaranteed rights of this Act must deposit

the Prefect of the province a number of copies, not exceeding three, of the work, or an equal number of copies executed by photography or any other process whatsoever, fit to certify the identity of the work, and to this must be added a declaration in which, describing exactly the work and mentioning the year in which it was printed, produced or otherwise published, is expressed the wish to reserve the rights which belong to him as author or publisher.

Art. 22.

In the declaration concerning a work adapted for compositions fit for production, it must be explicitly stated whether they have or have not been produced previously to their publication, and in the affirmative case, the year and the place in which the first production took place must be clearly indicated.

Art. 23.

The declarations concerning a work adapted for a public spectacle, a choreographic action, and any musical composition whatsoever, unpublished, for which it is desired to reserve the exclusive rights of production or performance, must be accompanied by a manuscript of the work, which will be returned after it has been officially stamped as having been presented.

The discussion of the proposed amendments takes place at the reassembling of the Italian Parliament in November.

A Great Trio.

Under the management of N. Vert, of London, the remarkable combination of artists, Harold Bauer, Jacques Thibaud and Pablo Casals, will again appear in London and other British cities during the coming season. This paper is the first to publish the programs of the first two Trio concerts to take place at Queen's Hall, October 9 and October 16. They will be found subjoined to these remarks.

Before going on, I desire to add that there is today no ensemble of such eminent instrumental individual performers, such specialists in each division of instrumental music, as constitutes this particular Trio; the names are sufficient; comment is indeed superfluous. Certain musical tendencies will be interested in hearing, under such remarkable auspices, and within one week (just time to digest the question), the two great E flat trios and determine—or not—how Brahms fares a week after Beethoven. I believe he will hold out well, if not better. The revival of the Mendelssohn opus 66, that solid old C minor trio that delighted our innocent ears before the pentatonic scale began to disturb our theories of harmonic relation, and what we called chromatic dissonances—will be welcomed by many, as it is rarely done and scarcely ever with the dignity and repose necessary for its aristocratic fiber. A finer bit of part writing never was done, except sometimes by the giants; there is a ground work of Bach all through it—a kind of meddlesome Bach.

QUEEN'S HALL, LONDON.

CONCERT OF OCTOBER 9, 1912.

Trio in B flat (op. 99)Schubert
Trio in G minor (op. 110)Schumann
Trio in E flat (op. 70, No. 2)Beethoven

CONCERT OF OCTOBER 16, 1912.

Trio in D major (op. 70, No. 1)Beethoven
Trio in E flat (op. 40)Brahms
(Written for piano, violin, and either horn or violoncello.)
Trio in C minor (op. 66)Mendelssohn

BLUMENBERG.

"THE ATONEMENT OF PAN."

SAN FRANCISCO, August 5, 1912.

Richard Le Gallienne, who is a neighbor of David Bispham on the Connecticut shore of Long Island Sound, was last summer often with the singer, the twain having many sympathies in common among the arts, though neither is an expert in the other's craft. But Le Gallienne one day said: "David, I want to write a sylvan play for you, of all men, upon the great god Pan. Would you not revel in the hoofs and the horns and the pipes of Pan? Let us then have a classico-modern pageant, here on the rocky shore of the Sound, where my workshop is. Next summer we shall"—and then both plunged into the idea, each visualizing the other's thought. The water play; Neptune; Venus arising from the waves, her shallow drawn by Mermaids and Mermen; the landing on the rock; the Fauns and Satyrs meeting them, headed by Pan. And what about the audience? Oh, that would move, with the course of the play, from the rocky bluff by the water to the verdant meadow at hand, and on to its seats on the hillside under the trees among which the principal scenes were to be enacted.

But there the dream ended, except that Le Gallienne in the July number of *The Outdoor World* has a charming essay called, "The Spirit of the Open," and all about the idea of the great god Pan, as hinted at a year ago. But the strange thing is that while the two artists were in the midst of this subject, there came from Joseph D. Redding, of San Francisco, a bidding to David Bispham to keep his promise—made the previous year, when he was acting and singing in "The Cave Man" in the great redwood forest of California, with the Bohemian Club—to repair thither again, in the summer of 1912, and enact—what? Forsooth, the role of Pan! It was actually being written by Mr. Redding, who, though a lawyer, is also the author of "Natoma," and a man of varied artistic attainments.

How strange the coincidence that the same idea—while elucidating entirely different phases of the subject—should have taken root at the same time in two minds, though sundered by a continent. And stranger still it is that each author should have fixed upon an identical protagonist to embody his idea of Pan—a dramatic and musical part, in each case capable of as lofty flight of art in song as of imagination in acting.

Mr. Redding has produced a fine blank verse poem entitled "The Atonement of Pan," and Henry Hadley, the well known American composer and conductor, now directing the San Francisco Symphony orchestra, has written stirring music to it; and it is known as a music drama, that is, a drama with incidental music, which will be performed by Mr. Hadley's orchestra, he himself conducting, in the redwood forest of Sonoma County, on the evening of Saturday, August 10, by members of the famous Bohemian Club of San Francisco at the "High Jinks"—as popularly known—but more dignifiedly (and now of highest right, by reason of the artistic worth of the offerings of the past few years), "The Grove Play."

The plays—the like of which do not exist elsewhere—originated in fun around the camp fire at the annual outing of the Bohemian Club in the woods; and from stories told, or papers read by members, developed into the performance of acts from Shakespearean plays or from operas—the incantation scene from "Freischütz," for instance. Tending ever toward music, choral and finally orchestral forces were used, until in 1902 Mr. Redding and Charles K. Field produced an original play called "The Man in the Forest," and each subsequent year has brought forth other and sometimes more important works. Among those most fre-

quently alluded to, besides the first, are "The Triumph of Bohemia," by George Sterling and Edward Schneider (1908); "The Hamadryads," by Will Irwin and William T. McCoy (1904), and in 1910 by the same composers "Cave Man," the book of which is by Eugene Field's nephew, Charles K. Field, editor the *Sunset Magazine*.

Excerpts from "The Hamadryads" and "The Cave Man" have been given repeatedly in his concerts by David Bispham, who assumed, in 1910, the title role in the latter play, as he is now about to do as Pan. All the combined forces of principals, chorus and orchestra are at this moment busily rehearsing in the woods, eighty miles north of San Francisco. Away from the Pacific Coast it is not generally realized by Americans that there a great and distinguished phase of musical art is being fostered; but this is no doubt partly due to the fact that the Grove Plays have hitherto been given in private, as it were; only members, to the number of some hundreds, with a few distinguished guests, being privileged to witness the performances. These occur at night, in the open, upon a majestic hillside, on the property owned by the Bohemian Club, and the acting, to the accompaniment of a hidden full symphony orchestra, takes place among the giant trees, ten feet thick, and two or three hundred feet in height. The lighting of the scene is produced from behind the mighty stems of these giants of the forest, and is capable of every change, as in a theater, from dawn to noonday; from storm to sunset, or starlight or a forest fire—as in "The Cave Man"—when so natural was the effect that spectators thought an accident had happened, and some started from their seats to help extinguish the blaze; when, "by the magic of the scene," rain fell in torrents, and the supposed danger was over. All had been accomplished by design, and the men—for no ladies have as yet been invited into camp during the time of the "Jinks"—resumed their seats upon felled logs in a circle of giant trees, and witnessed the remainder of this very remarkable work.

This year the University of California, by unanimous action of its president, Benjamin Ide Wheeler, and its dramatic and musical committee, has invited the Bohemian Club to reproduce "The Atonement of Pan," in its Greek Theater at Berkeley, so that the students and their friends may have the opportunity of appreciating the great art work which the Bohemian Club has been developing in recent years. In every probability the performance will be given Saturday night, August 24; it is safe to say before an audience of ten thousand people.

The creative spirit finds expression in the lovely climate of California, as nowhere else in our country. The production of a Bohemian Grove Play in the Greek Theater will be a great landmark in the art uplift of America.

The production this year includes a chorus of eighty male voices and a choir of twenty boys, thirty dancers and the San Francisco Symphony Orchestra of sixty-five musicians. The cast of characters follows:

THE ATONEMENT OF PAN.

Book by Joseph D. Redding.

Music by Henry Hadley.

Dramatis Personæ.

PAN: Arcadian deity of pastoral life, David Bispham
ZEPHYRUS: (as a child) Youngest son of Astræus and his wife, Eos Master Nielson

ZEPHYRUS: (as a youth grown) Harold Baxter
EOS: Wife of Astræus and mother of Zephyrus,

Richard M. Hotaling

ASTRÆUS: Father of the Winds and of Destruction E. Myron Wolf

NICOTHOE: One of the Harpies—Randall Borough

ORION: A demigod and mighty hunter,

J. Wilson Shiels

SILENUS: Companion and cup-bearer to Orion,

Henry A. Melvin

CHLORIS: An Arcadian Nymph. J. C. Dornin

Harpies, Nymphs, Hunters and Fauns,

EPOCH.

Yesterday, or Today or Tomorrow.

Stage Director Frank Mathieu.

MASSENET DEAD.

After we go to press a cable has been received from Paris stating that the composer Jules Massenet died suddenly. He was seventy years old. A review of his life will be published in *THE MUSICAL COURIER* next week.

ABOUT PUBLISHERS.

Phases of the publishing business in Great Britain are brought out through the attached letter from Scotland:

EDINBURGH, July 28, 1912.

To *The Musical Courier*:

Some time ago your paper published something about music publishers. Permit me to add a few lines. I am a composer—not an Italian, French or German, no, not an American composer; only an English composer. A work of mine, a choral composition, was selected for production; I worked hard myself to have it accepted and it required hard work, as the English people are prejudiced against English composition even when it is not opera. About 450 separate copies were ordered from the publisher—piano and vocal scores—and I subsequently wrote to my publisher for an accounting. He replied: "I have something else and more important to do than to waste my time looking up an accounting." I said nothing. I suppose my composition will have to be produced for many years before I will be able to get an accounting. I may be wrong about this. I paid the publisher part of the expense of publication. Is there no way to get commercial satisfaction? Yours respectfully,

DIANA.

The publisher should have replied commercially, yet it is possible that he has not made a penny out of your composition, and, finally, when your request came, reached a stage of impatience and dictated the peremptory reply. Publishers are treated ungratefully, as a usual thing. They are not very prosperous except in a few instances. London has a few rich publishers—rich from ballad and ordinary music; never rich through a trade in classics of their own issue. How many publishers are in Europe? How many are, what is called, after a long commercial career, rich? Not one in one hundred. The modern composer of the Johann Strauss and Oscar Strauss, Lehar, Fall and similar order is hardly considered in the classical field. Then who is there in the classical field today making his publisher rich? How much modern classical music—publishers' monopoly music—is sold or bought? There is not £100,000 of classical music of all kinds from Handel to Holbrooke sold in Great Britain and its dependencies—not £80,000 no £60,000 worth a year; no, not £40,000 worth. The greatest English composer was Purcell. There are not £1,000 worth of Purcell works purchased in one year in all English speaking countries put together; not £500 worth. As for copyright music in English classics of the day, no publisher in England can pay his rent from profits on English contemporary classics, copyrighted.

Please remember this in discussing publishers.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the *New York Times* of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by *The Musical Courier*, September 13, 1911.

THE COMPOSER'S ALPHABET.

A stands for Abt and Arensky and Auber, Ardit, and Attwood—we wish we were sober—
(Because, if we were, we might be able to work in Ashton, Arne, Adam, Alkan, Audran and any other A that will not rhyme for us in our present condition.)

B stands, of course, for Beethoven and Buck—
We've taken a turn for the worse in our luck,
(Because, any sensible poet would have dragged in Bach and Brahms, at least—not to mention Berlioz, Bennett, Balfe, Bellini, Bizet and others of whom any one can read by referring to a biographical dictionary.)

C stands for Chopin and Caryll and Cui,
Which settles our list of the third letter, C.
(Many persons will wonder why Cherubini was left out. We don't. We might have made room for Cramer, Croft, Czerny, Couperin, Cornelius and Czibulka, though we preferred not to rhyme Czibulka at present.)

D stands for Dvorák, de Koven and Danks, Debussy, and other remarkable cranks,
(Including Delibes, Dargomyzsky, Donizetti, Duvernoy, Dunstable, who wrote early English counterpoint.)

E stands for Elgar, Sir Edward, you know,
Whose symphonies, somehow, don't manage to "go."

(Not that these symphonies are defective in any way; Oh, dear, no! It's only that we don't like the sound of them.)

F stands for Field, the nocturnist, and Foote,
Whom the Fates, so severe, up in Boston have put.

(And these same unreliable Fates allowed Foster to die in New York, permitted Franz to starve in Germany, and left Franck to be neglected in France. Fates always *did* have a tendency to play FF.)

G brings in Gounod and Gottschalk and Goss,
And some others whose deaths caused the world little loss.

(Of course, we do not include Gluck and Grieg in that second line. But it was inconsiderate of them to have such poor names for rhyming.)

H stands for Humperdinck, Handel and Hall,
Three kinds of musicians that won't mix at all.

(Naturally, one asks where is Haydn? Well, find us an English rhyme for that Austrian -dn and we will make room for Joseph. Hummel might have got in if he hadn't been something of a bore. And as for Holmès and other female composers, such as Chaminade, White, d'Hardelot—let the women fight their own battles and write their own poetry!)

I stands for Indy, without the small d;
D'Indy's a dandy who lives in Páree.

(Iliffe, Isouard, Isaak, Israel, are really too prosaic for our epic poem.)

J stands for Jackson, not "Stonewall," but Sam,
A case where the lion lies down with the lamb!

(Poets will please note the paucity of J composers. With the exception of Jensen there's no one to mention.)

K stands for Kelley, our own Edgar S.,
And a number of others, some greater, some less.

(In fact, K seems to stand for a great quantity of composers who have no quality, with the exception of Edgar Stillman K, mentioned above, who writes splendid articles on Chopin and Wagner for THE MUSICAL COURIER.)

L stands for Lalo and Lassen and Läck,
Also Lawes and Franz Liszt—for of L's there's a stack,

(Including Loewe, Lortzing, Lully, Lwoff, Leoncavallo, Leschetizky and other names that no poet can hear without a shudder.)

M means MacDowell, Mackenzie and Mills, Moskowski, and Mendelssohn—which about fills
(Up our line, although we have Mozart, Millöcker, Meyerbeer, Méhul, Massenet and Mascagni left over. Of course, when it comes to rhyming such cognomens as Moninszko, Moszkva and Mysliwiczek we look for the sympathy of every one who is familiar with the English and American languages.)

N stands for Nevin of "Rosary" fame;
V. Novello, the father, with son of same name.

(Nicolai completes the short list of eminent composers in N. This letter appears to have been invented after the forefathers of composers were named. There is no other sensible reason for this neglect of N.)

O stands for Offenbach, also for Op.
Composers begin with this word at the top.

(It is a comfort to know the op. number of any work we may happen to be struggling with. Imagine the misery of studying Beethoven's "Waldstein" sonata with the op. 53 left off!)

P for Puccini and Parker and Pratt;
The trio's complete, so we'll leave it at that.

(Paderewski has permanently injured all chances of getting into English literature—at least, his Polish name will not fit our polished lines. And as for Palestrina, Purcell and Pergolesi we cannot think of anything worthy of our notice. Perkins wrote some hymns, Gluck settled Piccini, and Pflughaupt died trying to say his name twice while sneezing.)

Q stands for Quantz, who wrote airs for the flute,
And Fred'rick, the Prussian, he tutor'd to toot.

(He left over 500 compositions for flute behind him instead of taking them with him, as any man of fine feeling would have done.)

R for Rossini, forever will shine,
And Rubinstein's name will just fit in this line.

(It's wonderful how these lines come out even at the end, just like Milton's or Harry B. Smith's poetry. If we

had to get Rachmaninoff in and make him rhyme with Raff or Reinecke we should be obliged to write poems like Emerson.)

S stands a lot from Saint-Saëns, who is sad
At the turn modern music has took for the bad.

("Has took" is bad grammar, in prose. Poets, of course, are allowed to have a license, being alcoholic. If any one prefers "has ta'en" let him use it—though it sounds affected to us. Schubert and Schumann ought to come in this group; but we must draw the line somewhere. Saint-Saëns is as good an example of the use of S as we can find in a great composer. Seiss, it is true, gets the same quantity of S into less space. If we set down all the names, such as Spontini, Stanford, Spohr, Spindler, Smetana, Shield, Sgambati, Sullivan, we should be doing an amount of work in excess of what the subject is worth. And if we confined our attention to Schunke, Schwencke, Schwartz, Schwalm, Schwab and Schuppanzich we might die of lockjaw. Besides, this is a poem we are writing, with annotations like an edition of Shakespeare. If our readers want cold, dull facts we refer them to a biographical dictionary.)

T for Tartini, Tchaikowsky, and Thorne,
And all other T's who have ever been born.

(We got out of this letter very easily. That last line does the trick.)

U stands for Urban, we're happy to say,
For U is a letter that caused us delay.

(In fact, we were almost stuck here. It's a disgrace to musical poets that U should have been so shamefully neglected by the ancestors of composers.)

V stands for Vogrich and Vincent and Voss,
Some names that are new, and some covered with moss.

(Why isn't Verdi put in with the other V's? For the simple reason that he stands apart from the other V's.)

W stands for Will Wallace and West,
Wieniawski and Weber; the last two are best.

(We couldn't stand for Wagner's letters, and we did not feel justified in making a letter stand for Wagner.)

X stands for Xanrof and Xyndas the Greek,
Who perished for food like a modern antique.

(If Spiridion Xyndas had sold melons in New York instead of writing melodies in Athens he might not have lived so long as he did; for he was eighty-four when he died in poverty.)

Y stands for Yradier, a native of Spain,
And Ysaye, whose name gives the meter a strain.

(Young would have been mentioned if he wasn't so old. His cantata, "The Return of Israel to Palestine," hasn't made any difference to the Jewish population of New York.)

Z stands for more names than we can indite;
The most of them ought to be locked up on sight.

(Such names as Zengheer, Zopff, or Zschocher, for instance, not to mention Zarzycki, Zaytz and Zajic, are enough to make a music critic throw up his job—which we would do at once, if it wasn't for the huge salary attached to it.)

AL FRESCO MUSICAL ART.

In the London Daily Telegraph of recent date one reads the following:

Recently a complaint reached us from a correspondent who had attended a performance given by the Parks Band of the London County Council in Parliament-hill Fields, Highgate. He described their playing as "splendid," but took exception to the pieces performed on the ground that they were too "intricate and classical," and also because not one of them was by an English composer. He enclosed a program, which, with one (apparent) exception, certainly bears out the latter part of his complaint. On the other hand, it is not easy to see why the correspondent should condemn as too "intricate and classical" a program which embraced selections from "La Bohème" and Offenbach's "La Fille du Tambour Major," a Waldteufel waltz, a dance by Lehar, a so called "Irish Patrol," and a "Whistling" polka. For that matter, "Reminiscences of Auber" scarcely sound very formidable; nor does a selection from that forgotten opera, "Il Guarany," by the Brazilian composer, Carlos Gomez. No doubt the scheme could have been improved upon, but it must be remembered that hundreds of programs have to be framed during the summer season for these County Council band performances, and it is inevitable that they should differ in quality, more especially as a variety of tastes has to be catered for. Our correspondent is of opinion that "music hall airs, something that the working class can understand," ought to be provided. We are sorry to have to differ from him. There is any amount of music of a legitimately popular type, suitable for performances al-

fresco, without drawing upon the repertory of the music hall, and we very much doubt whether the majority of people who "listen to the band" in the open air want to hear that sort of stuff. If they do, there are plenty of street organs to beguile their leisure hours.

What would the London Daily Telegraph correspondent say to the really high class programs presented in New York parks this season by Arnold Volpe and his orchestra? Mr. Volpe long had held the theory that the people who attend concerts in the open are fully as alive to the charms of the best compositions as the audiences who sit in walled and roofed auditoriums, and he is proving his point conclusively by attracting enormous crowds to every one of his al fresco entertainments. Before the Volpe plan could be put into execution, however, he had to combat the ignorance not of the public, but of those in charge of music in our parks, who held the utilitarian notion that in order to retain their paid positions it was necessary to regale the citizens with ragtime, turkey trots and bunny hug compositions. Arnold Volpe changed all that, and to him the thanks of the community are due in rich measure.

CLEOFONTE CAMPANINI finished his ninth season last month as conductor of the Covent Garden Opera.

AMONG the novelties which Arthur Nikisch will perform at the Berlin Philharmonic concerts next season are Erich Korngold's "Overture to a Drama," Mandl's "Overture to a Gascon Comedy," Braumfel's "Carnival" overture, Holbrooke's "Queen Mab" scherzo, Mrazek's burlesque, "Max und Moritz." Of older works to be heard there will be Brahms' C minor symphony, Bruckner's symphonies, Nos. 7 and 9, Tchaikowsky's F minor symphony, Schumann's D minor symphony, Sgambati's D major symphony, Mozart's G minor symphony, Richard Strauss' "Zarathustra," a Mahler symphony, and one in manuscript by Wilhelm Berger.

AMONG the sane and insane requests which THE MUSICAL COURIER received over the telephone last week, was one from Steeplechase Park, Coney Island. A male voice from there asked us to help him find an Italian tenor who could play the guitar, and was willing to walk around singing to his own accompaniment. Unfortunately, we neither could fill the demand nor advise the inquirer where to hunt for the peripatetic player.

LONDON'S Imperial Society of Dance Teachers has banned the latest American steps. There are more where those came from—unfortunately.

A ROCKY MOUNTAIN BAYREUTH.

From Charles Wakefield Cadman, composer, lecturer and litterateur, THE MUSICAL COURIER is in receipt of a very interesting communication, which contains so many novel points that it is reproduced in full hereunder:

"If the plans of some Denver business men are realized, the Rocky Mountain region will harbor a second Bayreuth, but with finer pictorial surroundings than the European musical Mecca.

"In the first place, nature has already marvelously provided the theater for this proposed annual festival. Little of man's handiwork is required for the final preparation of a stupendous amphitheater. Pan has given his building materials and Echo has added her magic touch. One almost doubts the statement that the faintest pianissimo can be heard in any part of this vast rocky opera house.

"The marvel is situated in Jefferson County, just 14 miles from Denver and easily reached on the Colorado and Southern Railroad in sixty minutes. Mount Morrison and the Red Rocks have attracted thousands of tourists for several years. Though the theater is a recent discovery, the scenic beauties of the Red Rocks and the Incline have fascinated repeatedly. The possibilities of the amphitheater and the proposed musical spectacles are matters that have unfolded themselves gradually in the mind of John Brisben Walker and members of his family. John C. Wilcox, a prominent musician of Denver, worked out the musical scheme or plan of the enterprise and has added new interest to the project when over a year ago he suggested a musical pageant. Mr. Walker, who now is Director General of the Panama Exposition, made possible the opening of the Park of the Red Rocks with its scenic wonders. Walker always has been a dreamer, but he is also a man of action, as is evidenced by the vast enterprises he has evolved. This natural amphitheater is one of his loves. He dotes on the grotesque but picturesque park, and went so far as to inaugurate a movement for the erection of a summer home for the President of the United States in this wonderful spot.

"A few years ago Mr. Walker came upon this natural amphitheater, and thenceforth began his dreams. He took Mary Garden to see it and test its acoustic properties. Mary raved. She also saw visions and dreamt dreams and confided her faith to the great John Brisben Walker, who became more enthusiastic than before. The decision to put through the enterprise came a few weeks ago, when Mr. Walker's sons took a party of Denver musicians to the Rocks for the express purpose of again testing the acoustics of the place. In the party were J. N. Corey, the musical lecturer, of Detroit; Mr. Wilcox, Mr. Farmer, a tenor of this city, and the writer. A piano was hauled to the amphitheater from the little village of Morrison and an im-

promptu concert was given, with a small but critical audience in various parts of the auditorium to test the sound waves. Those who made the test became even more enthusiastic than Mr. Walker or Miss Garden had been. Mr. Corey, an authority on acoustics, proclaimed it the marvel of the West and expressed the utmost faith in the amphitheater as a

cement and tiers upon tiers of seats constructed with the same material and arranged as at Berkeley Cal., constitute the requisite work. Transportation can be solved by an easy trolley entry to the theater grounds.

"And now what is the entertainment?

"It is proposed to present for the first year a grand opera, are founded upon a truly Western or American subject. The book would be prepared by a Western literary man and the music written by an American composer, one living in the West if practicable. It would be the intention of the management to offer each succeeding season various American musical creations, thus fostering American art in its broadest sense, musical and dramatic, rivalling in splendor anything in this country or Europe. The prime object is to inaugurate a permanent institution such as is in operation at Bayreuth. It would be absolutely American, breathing the spirit of Americanism, of grandeur, of freedom, of culture, of progress. Added to the institution and its attractive features would be found a marvelous scenic environment.

"Picture if you can 10,000 or 15,000 enthusiastic music seekers and those who merely love the art gathered together in this amphitheater. Some have come from Atlantic and Pacific seaboard cities and towns for this event. They sit at this Rocky Mountain music shrine in breathless attention, listening to an all-American musical production. The work is prepared by American literary authorities, the music by our composers, the work is staged by Americans, sung and acted by famed Americans, and the large orchestra under the leadership of an American and a corps of assistants. And all around the thousands of listeners is a scene of incomparable beauty. Wild overhanging cliffs, strange grottos, fantastic gateways, labyrinthine passages, and grotesque shapes that put to naught the man-made efforts of the stage carpenters and scene painters of the Metropolitan when the 'Ring' is given. And then out and beyond the rocky walls of the amphitheater and west is chain after chain of snow capped range; and out and beyond the walls and east is mile after mile of sweet, green growing things, meadow land, grazing pasture and orchard; with myriad lakes turquoise and sky-reflected,—separating the verdant touches of the landscape!

"That is the dream of John Brisben Walker and his sons. And that is the picture of a music lover. A project which would make America proud and unashamed when peerless musical festivals of the Old World are held up to view. It is a project worth considering and the entire country should lend support and encouragement to it."

Making all due allowance for the enthusiasm engendered by the bracing Western ozone and through the uplifting influence of a scene as grandiose as Mr. Cadman describes so tellingly, there must re-



THE SINKING TITANIC AND FATAL ICEBERG.

Remarkable rock formation in the Park of the Red Rocks seen from the entrance to the Natural Auditorium.

place for the great festivals. Then the newspapers took the matter up and it now looks as though the project were within distance of early realization.

"The year 1915 seems to be the psychological time, for thousands will be passing through Denver on their way to the Panama Exposition at San Fran-



SECTION OF SNOWY RANGE IN THE ROCKY MOUNTAINS.

As viewed from the top of Mount Morrison in Park of the Red Rocks. From the top of the peak one can look down into the Natural Auditorium.

cisco. Denver will need an attraction of magnitude and it is purposed to make this festival the piece de resistance for the tourist. Little capital, that is, comparatively little capital, will be needed for putting the theater into final shape. A red boulder dynamited out here and a gap filled in there with red

main in the reader's mind the conviction that the project of an American Bayreuth is based on a foundation of good common sense, and far from being merely a means of attracting tourists to a picturesque section of the United States, could be made to serve a useful musical purpose through whose stimulus American composers and the American public could benefit mutually and magnificently.

The pure Americanism of the Cadman plan is one of its best recommendations—granted, of course, that the musical fare provided will be commensurable in merit with the magnitude of the setting contemplated. When Wagner schemed his Bayreuth, he had something worth while to put into it, and if his works had been puny and insignificant, the very surroundings employed to give them prominence would have acted in a negative sense to reveal their dwarfishness. However, there is no reason to assume that American composers cannot write operas worthy of such a stage as the one pictured by Mr. Cadman, even though we must confess that at the present moment we do not know of such a work, if one or two of the open air dramas be excepted which the Bohemian Club of San Francisco produced so successfully at their celebrated High Jinks in the redwood forests of California.

A competition might be inaugurated at once with a view to bringing to light suitable American operas for production in 1915 at the American Bayreuth. (Of course, the name "Bayreuth" is used symbolically here and naturally enough will not be retained permanently to designate the Colorado amphitheater.) The suggested competition should have no \$10,000 prize, no \$5,000 prize, no \$1,000 prize. There should be no money prize at all. The honor of production and percentage royalties based on public patronage will be sufficient reward for the composers of the winning works if they are the right kind of composers. Money inducements never have brought forth great creations in the realm of music. Inspired men compose music be-

cause it is the expression of something which they feel within themselves, which must find voice, and which usually brings itself to paper inevitably, irresistibly, fashioned in the process by the taste, experience, and technical skill of the composer.

Symphony should be included also in the scheme of Mr. Walker and his associates, and choral compositions as well, if arrangements could be made for so extensive a musical enterprise.

With such patriotic motives as inspiration and such an imposing opportunity for a hearing, our American composers ought to set to work with unstinted enthusiasm and put themselves into touch immediately with Messrs. Walker and Cadman. With the serious handicap of a \$10,000 prize removed from consideration, a really impressive art work in the shape of a native opera may emerge from the cradle of the American Bayreuth in Colorado.

COVENT GARDEN STATISTICS.

To those interested in drawing conclusions from opera statistics—a futile pastime—the following figures relating to the season just closed at Covent Garden, London, ought to contain food for theorizing. The season extended over a period of fifteen weeks, during which time ninety-five performances of French, German and Italian operas (twenty-two works in all) and of Russian ballet were given, including six matinees.

These ninety-five performances were made up as follows:

| | |
|------------------------|-----------|
| Opera | 70 |
| Opera and ballet | 8 |
| Ballet | 11 |
| Ballet matinees | 6 |
| | 95 |

| Opera. | Number of Performances. |
|----------------------------|-------------------------|
| Aida | 5 |
| Barbiere di Siviglia | 2 |
| La Boheme | 7 |

| | |
|-------------------------------|---|
| Carmen | 3 |
| Conchita | 2 |
| Gioielli della Madonna | 6 |
| Girl of the Golden West | 3 |
| Segreto di Susanna | 3 |
| Louise | 4 |
| Madama Butterfly | 6 |
| Manon Lescaut | 2 |
| Pagliacci | 5 |
| Rigoletto | 4 |
| Samson et Dalila | 3 |
| La Tosca | 6 |
| Traviata | 3 |
| Gli Ugonotti | 4 |
| Rheingold | 2 |
| Walküre | 2 |
| Siegfried | 2 |
| Götterdämmerung | 2 |
| Tristan | 2 |

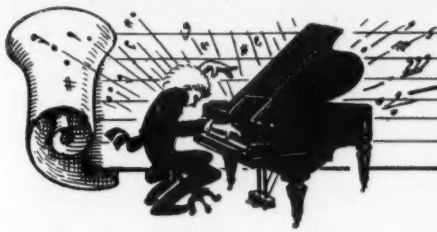
KARL GOLDMARK, composer of "Queen of Sheba," "Merlin," "Cricket on the Hearth," etc., has become inoculated with the prevailing musical germ and is writing a comic opera. Franz Lehar has much to answer for, as his great success with "The Merry Widow" has sent Wolf-Ferrari, Leoncavallo, Puccini, Richard Strauss, and now Goldmark, into the realm of tonal fun on the quest for a little more glory and many more shekels.

SIGNS of activity begin to be manifest at the back door of the Metropolitan Opera House, where loads of scenery are arriving from Europe for the new productions, "Boris Godounow," "Madame Sans-Gêne," and "Cyrano de Bergerac." Some of the revivals will be "The Magic Flute," "Les Contes d'Hoffmann," "Les Huguenots," "Romeo et Juliette," "Rigoletto," "Lucia," "Traviata," etc.

INDEFATIGABLE Thomas Beecham, it is rumored, contemplates a London production of Strauss' "Rosenkavalier." There is no official verification of the rumor at the present writing.



Panorama showing stage and half of Natural Auditorium in Park of the Red Rocks, near Denver, Colo., and also section of foothills and part of plains looking toward Denver. The photo was taken by H. H. High Photo Co. DENVER.



VARIATIONS

A classic communication was received not long ago by Daniel Frohman, who very kindly places it at my disposal, with the stipulation, however, that the name of the writer be omitted:

DEADWOOD, S. Dak., July 6, 1912.

MR. FROHMAN—The inclosed synopsis of my original play, "The Lady Doctor," may interest you.

Any suggestions you will make will surely be appreciated.

I'd like to be a success for many reasons.

Very sincerely,

Mrs. _____

Deadwood, South Dakota.

"The Lady Doctor"

or

"All in Dr. Grey's Office"

or

"Nature versus Mann."

Characters:

Dr. Sylvia Stella Grey, always dressed in gray, age twenty-seven years.

Two Drs. Mann (father and son) old residents of Oldfield.

Hilga, office girl.

Mrs. A., patient, broken arms.

Act I.

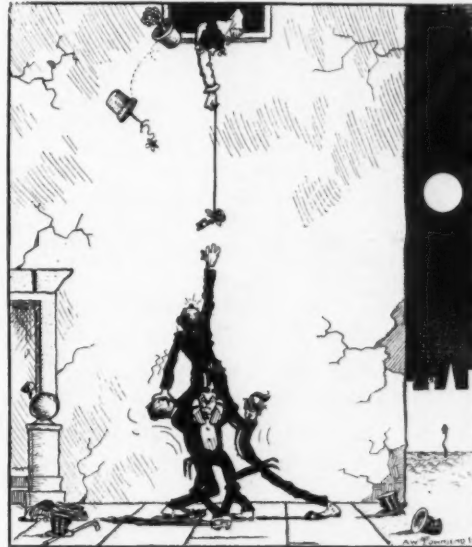
The two Drs. Mann call upon Dr. Sylvia, who has recently located in Oldfield. Although prejudiced against women physicians in general, they find this one is particularly attractive, interesting, womanly.

Dr. Sylvia is an orphan, independent financially. Her father was an obscure philanthropist who loved children and educated his daughter to benefit mankind and all the world where she lived.

Act II.

Dr. Grey has operated upon a patient for appendicitis, previously operated upon by young Dr. Mann. The two young people come into the office from a dinner party

(dressed most elegantly). After some conversation, Dr. Grey shows Dr. Mann the pickled appendix and calls Mrs. B. by name. Dr. Mann exclaims, "My God! if that



MUSICAL TERMINOLOGY NO. 16.—"THE KEY WAS TOO HIGH FOR SIGNOR BARRITONO."

is her appendix, what did I cut out?!"

A most uncomfortable fifteen minutes follow, surprise, regret, almost shame are expressed by both.

Act III.

Mrs. A. comes into the office, very excited, both arms

and hands black and blue from one end to the other, says Dr. Mann, Jr., insists that her arms must be cut off, that the disease is gangrene. Dr. Grey quiets her, examines arms thoroughly, questions her, finds out that a heavy wagon fell upon her hours before, calls over the elder Dr. Mann who decides against his son.

Act IV.

Young Dr. Mann tells "Silver Star" how he needs her, professionally and as a home maker. Dr. Sylvia needs him to be the father of her children to be like their noble grandfather, one a living example to develop noble children.

A musical perversion of Carroll's "Jabberwok" comes from the mountains and bears the authorship signature of a celebrated soprano:

'Twas brillig—and the Moscheles
Did Bach and Dvorák in the Bruch.
All Chopin were the Mendelssohns
And the Meyerbeers so Gluck.

Beware the Moscheles, my son,
The Wolfs that bite, the Francks that catch.
Beware Debussy birds and shun
The Wolf-Ferrari patch.

He took his Schumann blade in hand,
The Meistersinger cuts he sought,
So rested he by the Wagner tree
And stood awhile in thought.

And as in Mozart thought he stood
The Moscheles, with eyes aflame,
Were Haydn in the Henry Wood
And Sinding as they came.

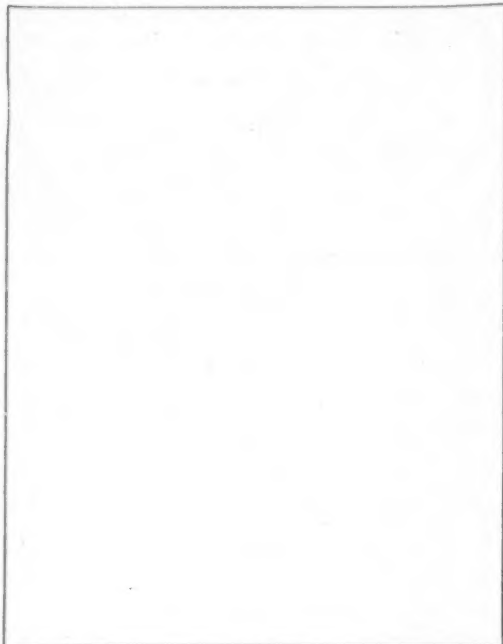


One, two! One, two! and through and through
His Mozart blade went snicker snack—
He left it dead, and with its head
He Palestrina'd back.

And hast thou slain the Moscheles?
Come to my arms my Sousa boy.
"Oh, Lehar day, Brahms and Hubay"
He Carylled in his joy.

'Twas brillig—and the Moscheles
Did Bach and Dvorák in the Bruch,
All Chopin were the Mendelssohns,
And the Meyerbeers so Gluck.

Copy of the resolutions of sympathy framed by all the opera managers of the world and sent to the family of the late Giulio Ricordi:



In connection with the Verdi letter reproduced in this department last week, I feel it appropriate to quote some further Verdiana, from Max Smith's illuminative column in the New York Press:

"At life's sunset genius seldom has achieved more than in the case of Verdi. Yet the veteran composer's last days were far from happy as certain letters published by Michele Scherillo in 'Nuova Antologia' bear witness. To the Countess Negromi-Prato, who had asked him to write a symphonic poem, he wrote on June 8, 1895: 'Either you were joking or have forgotten my approaching eighty-second birthday! A little bagatelle, you say! A symphonic poem? At my age one does not undertake a work of such proportions unless one has an excessive amount of vanity. I was never vain, not even in my youth—only proud. Now I am neither one nor the other. It is hardly worth while.'

"After the death of his wife in November, 1897, Verdi wrote a letter dated July 23, 1898, to the same woman. 'Life is suffering!' it reads in part. 'When you are young,

ignorance of life, movement, distraction, excesses, seal up your eyes. Now that we know life we realize its sadness, and suffering overpowers and crushes us. What can we do? Nothing—nothing but live on sick and hopeless until * * *

"Again, on April 25, 1900, he wrote to the Countess: 'You ask me for news of myself? Well, I have not changed; I am not well. My legs are of little use; my eyes do not see; my mind is going to ruin; and so life is extremely hard! Oh! if I could only work. Oh! if I had good eyes at least and good legs! I would walk and read all day long and would feel happy despite my 87 years! Never should I have thought that the day would come when two good legs would seem to me the highest goal of happiness.' Eight months later, recalling the loss of his own wife, he wrote to another old friend, 'Tomorrow, November 14, is a fatal day for me, as it is also for you, who were robbed of your sweet companion. But you have solicitous and affectionate children. I am alone and sad, sad, sad!' In his last letter, written in the early part of January, 1901, the great composer says: 'Everything tires me. I do not live; I vegetate. What is there left for me to do in this world?'

A wag writes to "Variations" asking whether Berlin was named after young Irving Berlin, composer of "Everybody's Doing It." No, dear wag, the composer was named after Berlin—a long time after.

From another source comes this: "Do you know that 'Variations' in medical parlance really means aberrations, abnormalities? Yours very truly, Albert S. Simonson, 135 Broadway, New York City." I suspected it, Albert. And do you know, old chap, that the three initials of your whole name spell donkey?

Bonarios Grimson, the violinist, believes firmly that America is musical. "On my visit there," he said to a London reporter, "I was invited to spend the weekend at a place called Walhalla, near New York. What was my surprise to find, on boarding the train, that my seat was in a parlor car named 'Bayreuth.'"

Loudon Charlton and Howard Potter (manager of Clement) were in Paris together last month. Potter speaks exceedingly little French and is not conceited about the little he speaks. At a luncheon given by Clement for the two managers, Potter remembered that he had to telephone, and went to the booth. Five minutes later he returned, crestfallen.

"Didn't you get your number?" asked Charlton.

"No," said Potter, shortly.

"You should have asked for it in French," suggested Clement.

"Sure," growled Potter. "I did, but the girl didn't know her own language."

"Something was said in these notes recently about a musicians' tennis tournament lately organized in Paris by Le Monde Musical. Bearing on that event a letter appears in last Saturday's Musical News above the signature of R. Walker Robson, who went over to try his strength at the tournament against the musical representatives of other countries. No apology is needed for quoting some of his remarks. 'It was,' says that correspondent, 'most interesting to play against men like Casals, and to see Cortot, Thibaud, and the others putting all they knew into the

game. I must say the French musicians play remarkably good tennis; it is their favorite game, and their enthusiasm for it is indeed refreshing to see. One can only hope that their English competitor is mistaken when he adds that they are better players than sportsmen; that they lose badly, and, in order to win, do not always give their opponents the benefit of the doubt as we do in England.' However, it is pleasant to learn that the English visitor was treated by them 'with the greatest courtesy and kindness,' and that they said that if a similar contest could be organized in England next year they would be delighted to come over as participants in it. It seems a capital notion, and one may hope to see it acted upon."—London Daily Telegraph.

Tennis for musicians has its drawbacks, too. This week John Philip Sousa is laid up at the Hotel Touraine with a badly sprained tendon which he contracted on the chalked court last Sunday after making a magnificent return of a vicious attempted "pass" by his opponent. Sousa resents his enforced confinement very much. When asked over the telephone whether his chagrin is due to the fact that rehearsals of his band were to begin this week, he replied sadly: "No, but there were to be some dandy prize fights which I shall have to miss."

Felix Weingartner tells a comical story in the Vienna Konzertschau:

"On a certain occasion I suggested to the manager of the Dantzig Opera that he perform 'Fidelio.'

"'Fidelio?' he repeated, 'I suppose that's another of those rotten things for which one has to pay royalties.'

"No royalties are required for 'Fidelio,'" I answered, and started to leave.

"The manager called out: 'Hey, when did the composer of 'Fidelio' die?'

"In 1827."

"Very well; if that's the case we'll give 'Fidelio.'"

It is almost certain that Henry T. Finck looks under his bed each night to see if Richard Strauss is hidden there.

Nothing is ever totally lost, say the professors of physics. How about reaching in a hurry for the right hand high F at the close of Chopin's B flat minor scherzo and striking an E instead?

In London Opinion, one reads that "Mary Garden, the opera star, will join her father at his shooting box in Scotland." But London Opinion does not mention that Miss Farrar will coach through England in her uncle's four-in-hand, Madame Morena will navigate the Isar River on her brother-in-law's magnificent steam yacht, Madame Galski will go mountain climbing in Tyrol, which belongs to her nephew, and Madame Destinn is booked for an automobile tour through Russia, which has been in the possession of her maternal grandmother's family for centuries.

Manager—Don't you know how to manage your prima donnas?

Impresario—Certainly; but they won't let me.

LEONARD LIEBLING.

Gay and Zenate lo to Return.

Actively engaged in preparing repertory for their coming season with the Boston Opera Company and the Chicago-Philadelphia organization, with which they are to open their season in Philadelphia, Maria Gay and Giovanni Zenatello send greetings to their hosts of friends from their home in Paris. Since the departure of the artist pair from America they have toured Europe in their auto, leaving Paris for Northern Italy, then on to Monte Carlo, and Marseilles, where an accident to the machine came close to bringing serious consequences in its wake. Fortunately, however, they escaped with but slight injuries.

Madame Gay also writes interestingly of their delightful home life, and of the mutual joy in their work, particularly in preparing their new roles in "Tristan and Isolde," "The Jewels of the Madonna," "Louise," and "Marta," in which they are to appear the coming season. The pleasant anticipation of their return the latter part of October, and a facetious remark relative to her famous tenor husband, Zenatello, closes the original communication from the noted contralto.

"Robin Hood" Reappears.

The brilliant opening performance of De Koven's "Robin Hood," for the second time this season, which took place at the Knickerbocker Theater, August 12, with Bessie Abbott in the stellar role of Maid Marian, Herbert Watrous and Ethel Kent as other newcomers in the cast, will be reviewed at length in next week's issue.



MARIA GAY.



GIOVANNI ZENATELLO.

PENT IN POSEN.

POSEN, July 26, 1912.

I wouldn't give two cents for the man who cannot see the joke on himself; such a man is a bore and I want to select the bore if I must be bored. Here I am, after working all winter on the topography of the river lands in this section of Europe and getting up my drawings, sketch maps and statistical tables, all worn to a frazzle, as brother T. R. calls it, and getting things in shape for my vacation, when who blows in but our old friend from Chicago, whose daughter is taking lessons in singing from a private teacher out there, and—well, my vacation is interrupted. I didn't mention his name, but, weary from my constant effort to protect every one against his own foibles, I, at last, dropping their incognitos, announce their names as they are announced at royal deceptions—receptions, I mean. Lepstein rushed in, never apologized, fell on the cushioned-sofa, whipped out his colored handkerchief, wiped his broad brow beaten face with it and yelled, "Here I am again; and the thermometer is ninety-four inches up in the shadow. But I guess I'm exhausted. I must go out in the country for fresh air or arias and dat reminds me; I go to Buyright; dat covers both, the air and aria—ha, ha." And such was his introduction.

"What can I do for you, Mr. Lepstein? I intended—"

"You intended! Dat's fine. All of us intend and den ven id comes to the tention—see? intention, ve get left; dat's right, isn't it?"

"I suppose so, Mr. Lepstein," was my quick reply and following up my opening I continued, "I have about completed my season's work and I proposed—"

"Proposed! Dat's fine too. Man proposes and woman accepts; or maybe I'm wrong because my daughter, she refused. You proposed. Well, I thought you ver all over dat."

"I proposed to go away—"

"Oh, she's not living here. Vere? Up 'in Thorn oder Bromberg or down by Breslau?"

"You don't seem to understand. I proposed to go away on my—"

"So you also have a automobile. Well, well. I'm going to get von so soon as my daughter shtops taking singing lessons from three different teachers in Chicago all at once. Each von has a medod and charges me money to put dad medod into practice, und how can I get a automobile ven my daughter keeps up three vocal medods all at the same time?"

I was, by this time, roused to opposition and therefore said nothing; nothing, at all, and thereupon Lepstein said something. "Von medod makes her sing wid de jest; von wid de mouth and von wid de neck, und vat she can't do wid von she can do with de oder do. Lemme show you. One wants her to sing Ah loud, so she sings Ah loud and dat costs four dollars. De next lesson is anoder medod and he says, 'sing Ah soft,' and she sings it soft and dat is four dollars—only a half hour,—and den comes annoder lesson vhat says, 'sing Ah soft and loud togedder,' and dat costs only three dollars a half hour. How can I get a automobile?"

Here I finally succeeded in getting in a word. "Mr. Lepstein," said I, "I did not speak of an automobile; I was going to tell you about my vacation—"

"Your vacation. Going away to a cool spot. Not going to get married. Dat's it. Well den we can have some fun yet before I go away. You see I must be back in Chicago soon to tend to business. I can't afford to be knocking about in Europe like Shorge—" and Lepstein stopped short, and crossing his legs and reaching for his cigarette case he asked, "Seen Shorge, haven't you? Been here, hasn't he? No? Not yet?"

I shook my head, not understanding.

Lepstein jumped out of his chair, asked for his hat and cane and as soon as he had grabbed them, "Excuse me; I'll be back in twenty minutes; I'm going to fetch Shorge Pea; he's in town and I'll make him see you too; he is interviewing THE MUSICAL COURIER advertisers; great game; I'll fetch Shorge; I'll fetch him," and without furnishing me with a chance to say a word, out rushed Lepstein, banging the door as if it were the top of a stencil upright.

I put away some books into a box for shipment to America, together with maps and diagrams and other assorted matter about the topography of the river system here, and had about forgotten Lepstein, when my man came in and announced him, saying he was pacing the hall and perspiring like a tea kettle. When he reached my Morris chair he fell into it. It took fully three minutes before he revived; then he banged his knee and screamed: "I got him. He was just going to the Conservatory of Music!"

"Got whom? Mr. Lepstein, will you please cool down and then tell me all about this, for I am in total darkness?"

You're evidently greatly excited and excitement is not calculated to make a man deliberate." Lepstein did listen this time and after having asked for and received a glass of water he quietly drank it and quietly resumed.

"You see, I saw my old Chicago friend Shorge Pea Pent, the manufacturer, in front of the hotel this morning looking up and down the shreet and reading a slip of paper. So I walks up to him: 'Vat you doing over here in Posen, Shorge? Same game as in Nurenberg, Altheim, Bamberg, Schwarzlach and Ulm? Interviewing MUSICAL COURIER advertisers? Don't cost you anything dis time traveling in Europe? You're all right Shorge,' and I struck him on de shoulder blade. First he didn't know me, but I said, 'Don't you remember me and my daughter who sings when we were in your shtore on Wabash Avenue and your man tried to sell us a piano 1000 years old established? Oh, now you know Lepstein of Lepstein Bros. Co., and he did.'"

"But, Mr. Lepstein, I do not understand yet. Please explain. Who is over here interviewing for the paper?"

"He'll be here. I told him about you; dat's the reason I ran out to catch him. He was going away dis afternoon to call on de MUSICAL COURIER advertisers in de Alps and down de Rhine."

"What about; what does he ask them?"

"He'll be here; he'll be here. You don't know; oh, you don't read de MUSICAL COURIER EXTRA, de Saturday paper; you don't, ah, ah. He'll be here; he'll be here," and Lepstein danced about the room, repeating "he'll be here; he'll be here. He promised me; he'll be here."

"I don't want to see him."

"Neider do de others; but he'll be here; he'll be here."

All this was most amazing to me; an experience like this had never come to me. "Mr. Lepstein, you invite a man to come to see me. I insist upon knowing something about him, and unless you tell me something about him he'll not get in, for I will not receive him."

"Dat don't make no difference; he don't care; he comes in anyway. But I'll show you vat it is. But you must sit down because I must hurry, so you know it before he gets here."

We were seated near one another and Lepstein, after lighting his fourth cigarette, putting one hand on my knee and getting quieted, started:

"I know lot's of people in Chicago. I am in de musical crowd because my daughter, wid her singing lessons, brings some home and I know de teachers and some gritics, too, and ve have bought pianos and I'm a business man and I got a friend who is in de mail order business who sells pianos and ve read de EXTRA you know de MUSICAL COURIER piano trade paper—we read dot every Monday when it gets to Chicago, and dots de vay ve know about Pent, because he's mentioned in de EXTRA. De EXTRA has told all about him and his fake advertising, his fake ad, and now he's in Europe visiting de advertisers of de MUSICAL COURIER so dat dey also will find out about him. You told me you don't read de EXTRA; well, de musical people who advertise in de MUSICAL COURIER don't read fake papers and so dey don't know about dis give away of Pent's fake ad, which de EXTRA publishes; now dey know because Shorge,—dat's Pent, goes all over and tells dem. Now dey know it too. Dat's de game. Fine, eh? Brainy?" and Lepstein winked.

I didn't quite grasp it; I asked Mr. Lepstein to be more exact. I dwelt on the question. "Why do you wish me to see this fake advertiser; what have I to do with Pent's fake advertising?"

"Nothing; nobody has—except de MUSICAL COURIER EXTRA. Dad paper showed it up like it shows up all the piano fakes. I told him you was going to advertise in de MUSICAL COURIER; dad you're a musician and dad you've got a voice and dad you're looking for an engagement in America and dad you've got to advertise so dad your name will be known and now he's coming here to interview you too," and Lepstein fairly chuckled at his scheme.

"Mr. Lepstein, I want you to understand," I replied most earnestly, "that I shall not enter into any scheme with you to misrepresent myself to anyone. I do not know the person you are speaking of, I never knew of any piano named Pent or any maker named Pent and I am sorry you have induced him to call on me, and I may not see him at all. If, as you say, THE MUSICAL COURIER EXTRA states that his advertising is a fake I would not wish to see him anyway. Why is that statement about his advertising made?"

"As my daughter shtudies singing in Chicago and my friend is in the Mailing Order business, I followed up the whole Pent affair, and it's like dis. Pent used to be a Kansas City sewing machine agent and den he moved to Chicago and he had no factory; he just bought sewing machines and sold dem under the names of Crown and

of Queen. Den he got pianos und did the same and that's vhat de MUSICAL COURIER EXTRA calls stenciling. Well, Pent got out of dat about twenty years ago by starting a factory and making pianos, his own Pent pianos. He thought the same as de MUSICAL COURIER EXTRA; namely that it is better to be square and if you sell pianos to be the real maker dan de pretended maker. Do you understand me now, so far as I go?"

Seeing that there was no difficulty in understanding so clear a statement as that, I nodded, but added, "But I see no reason for calling a piano manufacturer anything who did what you say Pent did."

"Shust you wait, you wait dill I get through mid it. Patience is de mother-in-law of waiting; you wait. Are you listening? All right; I will proceed. Der are lots of piano manufacturers in America and many in Chicago where Pent's factory is. Many in Chicago have factories much older den Pent's. Many outside of Chicago have much older factories den Pent's. One piano factory is over ninety years established and one seventy-five years und more and a lot of dem fifty years established and forty years. Pent's is about twenty years established. Dey all claim deir age because de people have confidence in de old concerns. Dey say in der advertisements 'Established 1830 or 1850 or 1860 and so and so,' those old concerns do."

I could not yet grasp why Mr. Lepstein gave me all this general information; hence I drawled out, "But, my dear man, what's all that to me?"

"Nodding yet; but shust wait, wait; you don't know yet, but you will know. One day und comes an advertising of Pent's und dat looked like if Pent was the oldest piano factory in America. Dere; now you have it"—and Lepstein grinned at me.

"I cannot understand. How was that possible?" I asked.

"Possible; possible. He advertised dat his pianos came from de factory of a man named Pent who was selling pianos in Boston, up in Boston, far away from Chicago, way back in 1780 or 1790 und dat dat Pent was his successor?"

"You mean predecessor, Mr. Lepstein."

"Vat's dat? No; Pent advertised dot his piano factory came out of dat old Boston Pent factory, und therefore, you see, as dot old Boston piano store was running about 125 years ago, Pent's piano concern or his pianos were really de oldest of all in de whole America; dot it beat all de rest of dem. See now?"

I began to see for the first time. "I follow you but still I cannot yet understand, Mr. Lepstein."

"Oh wait; waiting is de aunt of patience," Lepstein insisted "and now I'll go on. Ven Pent came out mid dat claim dad his pianos vent vay back over 100 years, de odder und de genuine old concerns vaked up und looked in de MUSICAL COURIER EXTRA to see vat it would say und de MUSICAL COURIER EXTRA came oud und said dat dat advertising vas a fake; und dat is vat it is. Ven a man shtarts a piano factory twenty years ago, how can it be 125 years old in 1911—ven dis fake ad. was begun? See? Und besides dat de MUSICAL COURIER EXTRA said dat dat Pent who vas in de piano business in Boston, vay back hundreds of years, never made any pianos und only sold pianos; den how could Chicago Pent's pianos come from dose Boston Pent pianos?"

"Not very well," I had to reply. "But what has Pent's visit to Posen here to do with all this?"

Mr. Lepstein looked at me a long time before replying and when he finally found himself he said, "Search me. Pent has been traveling about asking MUSICAL COURIER advertisers, artists, singers, players, managers, composers who are MUSICAL COURIER advertisers, to sign a document against dat paper. But I guess he doesn't tell dem about de otter paper, de trade paper, de MUSICAL COURIER EXTRA, vhat exposed de Pent-up lie." Here Lepstein burst out laughing. "You see ven he didn't tell about it it vas pent-up; aha, ha, ha, vonst more I punned a pin. Here's anoder: 'Ven is pent not pent? Oh? Aha! Ven pent is straight. Aha; von more yet? Vant some more? Vy is he pent? Because he is crooked. Oho, Aha. Dat's me'—and while Lepstein was giggling the bell rang. 'Dat's Shorge; dat's him.'"

A few minutes later, after having been announced, Pent, as Lepstein introduced him, was standing before me. He appeared to me as a dapper little man, very intellectual looking from the nose down; nervous, agreeable, anticipating, cautious, constantly glancing about the room as if fearing some attack in the rear, ill at ease, not cultured as we are accustomed to the same class of men here, not suave, rather gawky and yet unconscious of it.

"I hear from my Chicago friend here that you contemplate advertising in THE MUSICAL COURIER and I want to

tell you," said Pent, talking very rapidly as if he had known me for years, "that you must not advertise in that sheet. I am getting up a petition signed by all the great musicians and I want you to—"

"But excuse me, sir," I interpolated, "who are you and what is your affair to me?"

He looked like a hydrophobist when I put the direct question to him, and with passion and in unvarnished language he let loose a lot of phrases and ejaculations about THE MUSICAL COURIER, flourishing some papers and documents in the air, crying, "I want them to sue me; I want them to sue me; they dasn't. Roosevelt did not dare to sue me; they dasn't neither. I want them—"

I had to fall in and stop him here by saying, "Really, sir, I don't see why any one should do what you wish, simply because you wish it so; and then, as they have a newspaper with its columns open to them, why should they sue? If you have a grievance, it is not the affair of the advertisers and readers or subscribers of the paper and they may resent your personal intrusion by exercising the same privilege you assume. Why this intense acrimony, may I ask?"

Evidently my coolness upset Pent, for it was a few minutes before he collected his instalment, but when he did he fired at me more vulgarly than ever, without knowing it. "They abused my friends and any one who abuses my friends is a ———."

I turned away towards my desk, impatient with such an exhibition and from there I suddenly asked "Are you a piano manufacturer?"

"I am that; I manufacture—"

But I would not permit him to proceed, plunging ahead with "Since when?"

"About twenty years ago I—"

"Have you any advertisement with you of your piano?"

Pent stood still for the first time and seemed astonished. Lepstein grinned, having, during this time, been wriggling in my Morris chair anxiously awaiting the outcome of his fun; but here he entered actively upon the scene. "I have one of the Chicago papers my daughter who is studying singing sends me after she has read it, and I always read the piano ads; here is the Pent ad." And sure enough there was the ad. After reading it I put it up to "Shorge." How's that? You claim in this ad, to have descended from a piano concern over a century old?"

Pent began to put his documents into his pocket. "Mr. Lepstein explained this to me before you came in. It seems that THE MUSICAL COURIER trade paper, their Saturday issue, stated that your claim of such a connection was a lie and it appears that it is; and you want that paper to sue you because you are a liar?" Pent began to walk the room rapidly, but I had no further consideration. "Excuse me; I did not ask you to call on me; I don't know you and I do not wish to know you and I shall write this episode to THE MUSICAL COURIER and shall endorse the paper for its courage and decency in coming to the support of piano men who do not lie in their advertisements. What right have you to introduce yourself into the houses of respectable people after having made use of a lie in publicity in order to sell your goods? Excuse me from any further conversation; my man will show you out."

But Lepstein interceded here. "Say; Pent isn't a bad fellow. He is sore about something and thinks that Roosevelt and other big men and THE MUSICAL COURIER can be wiped off de earth by him; he's got an awful sized hat" and turning to him Lepstein said: "Say, Shorge Pea, you get on to yourself and if you're going to make a fight, clean up first and withdraw dat dirty lie ad. Your business didn't come out of dat Boston concern because you never said a word about it all dese years. Did you only found out lately when and where your business started, Shorge? Cut it out; cut it out. You never had no business relations mid dat Boston concern which was dead gone already a hundred years ago. Vat's de use, old man? Dem MUSICAL COURIER fellows couldn't shut up ven you put such a bluff like dat. Dere are udder piano concerns, und dey are old established; dey didn't propose to led you go on like dat, Shorge, und I guess dey ask de COURIER and it let it have you vere you don't like to get it. Cut it out, Shorge."

"I don't know you, I don't care to know you," was "Shorge's" reply, coming hot from a steaming throat. "I want them to sue me; I want them to sue me; they dasn't; they dasn't."

Lepstein here jumped up and facing the idiomatic, he also let go. "Vat's dat? You don't know me. You knowed me all right ven you wanted to sell my daughter one of dose pianos established over a hundred years; you don't know Lepstein of Chicago. You wait; wait till I get back und I'll tell de whole of Wabash avenue vat I dink of a Chicago citizen dat tries to put it over his own folks as you do wid your hundred year guy; you'll find out. You sue me; sue me. I'll find out if you'll sue me. I'll sue you for trying to put that guy over onto me. Say, Shorge, you know vat I dink. Say; dis is a put up job. You're getting money from dose MUSICAL COURIER fellows to come over here und boom deir paper; dat's vat it looks

like und dat's de reason I told you dis morning dad your trip to Europe aint costing you nodding. You can't fool dis Chicago citizen all right, Shorge; not a bit," and Lepstein, pulling out a cigar, lit it and blew the smoke into "Shorge's" little face with the simian grin. But the grin got worse and I was tired out; I indicated a desire to be left alone, but Pent could not take the hint until I at last said:

"I am busy, gentlemen, excuse me, getting ready for my vacation; this was an entirely unexpected pleasure, but I cannot extend it any longer. Mr. Lepstein, will you kindly escort your friend 'Shorge,' as you call him, to the landing and make your next appointment with me in writing?"

"No, not me. I don't want to be seen wid him. I belong to de Roosevelt MUSICAL COURIER class; I've got credit at home vere dey know me und ve advertize our goods straight und don't try to fool de people. Ve shtand by our people und don't try to get deir money by advertising damn lies. I don't go oud mid Shorge; I shtay in mid you. You're a MUSICAL COURIER man anyway."

When Pent heard this he yelled, "What? What's that?" "It's all all right, Shorge," Lepstein retorted, "dis gentleman is a writer who writes letters to the MUSICAL COURIER from Posen und odder places. He's not a musician; but he's a writer und you wasn't on. Don't you see, you're not on in lots of dings. Clean up your ads. Get straight yourself and see how it feels den. But don't let up on de MUSICAL COURIER fellows. Dey like it und you know dey do because dey got you where de hair is short. Your advertisement puts you vere you belong und dat's your finish. Get away from de lie und den odder folks may begin to believe you, Shorge."

By this time I had reached the door and Pent slowly walked out, evidently unabashed; in fact he seemed angry at Lepstein, although the latter was telling the truth. Maybe that's the reason. Must apologize to you for this letter because it is not to your and my taste; it however, tells a story that is somewhat out of the usual and if you print it send me a bunch of copies to mail to my friends in Posen, London, Berlin, Paris, Leipsic, Munich and other places—newspaper friends of mine who are interested in the advertising question. Would you kindly also send me copies of your MUSICAL COURIER EXTRA in which you reprint the Pent lie claiming relation with a concern over a century old. Why not publish that false advertisement in your Wednesday paper and show the musical world why certain trade degenerates abuse your publications? SEMMY KARPELES.

[We cannot accommodate ourselves to Mr. Karpeles' views. The columns of this paper shall not be devoted to the trade issue; but if any musical people desire to see the false and fraudulent advertisement our trade paper criticises we shall be pleased to mail copies of the same on application; they will discover then why certain piano manufacturers are aggrieved.—E. MUSICAL COURIER EXTRA.]

Witek in Switzerland.

Putting the finishing touches to the difficult violin studies he is writing, which are all embracing in their technical scope, Anton Witek sends greetings through Madame Witek from their beautiful haunt in the Swiss mountains. "Shall be glad to meet you all once again," closes this cheery message.

Tonal Tennis.

The association on a poster of four famous names—Ysaye, Casals, Thibaut and Cortot—attracted attention in Paris not long ago. Perusal of the poster showed, however, that they were not about to appear together at a concert, but at a tennis tournament.—New York Evening Post.

A New Verdi-Wagner Lecture.

As THE MUSICAL COURIER has several times stated, the Verdi-Wagner centennials will be observed during 1913. Already a number of lecturers announce special discourses for clubs and schools. Emma L. Trapper has a new lecture prepared, "Verdi and Wagner—Two Geniuses."

In Vevey.

Mr. and Mrs. Reginald de Koven are spending August in Vevey, Switzerland. So are Harold Bauer and Mrs. Bauer. Montagne Chester, of N. Vert, Limited, London, will also be in Vevey during a part of the month.

At Margate.

Mr. and Mrs. A. M. Abell, of Berlin, are spending August at Margate near London. Mr. Abell's articles to THE MUSICAL COURIER, written during his vacation, are on matters of unusual interest to the musical world.

A monument is to be erected near Münden (Hanover) to the memory of Johann Joachim Quantz, the flute teacher of Frederick the Great.

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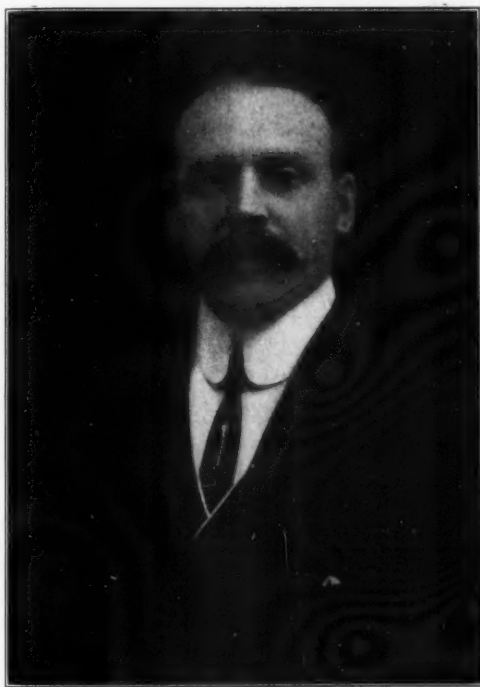
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OCEAN GROVE

OCEAN GROVE, N. J., August 10, 1912.
TUESDAY'S SESSION.

Unfortunately Clarence Eddy was obliged to return to New York last Monday evening after having opened the convention with his very excellent address at the morning session, leaving the chair to be filled by Dr. J. Christopher Marks on Tuesday. At this session arrangements were



DR. J. CHRISTOPHER MARKS.
Conductor of the Junior International Art Society Orchestra of New York.

completed for the banquet at the Hotel Arlington on Friday evening, and the invitation from Carl Edouarde to the concert by his band in the Arcade on the boardwalk at Asbury Park was accepted. A large number of the organists attended that concert Tuesday evening and expressed themselves as having enjoyed to the fullest extent the work of Mr. Edouarde and his men. The program seemed to have been carefully prepared with an abundance of classical selections to suit the occasion. At the morning session also occurred some very excellent addresses and papers on musical topics. The first, by Carl F. Price, of New York, and author of "Music and Hymnody in the Church," was an address of remarkable caliber on "The Story of Hymn Tunes." In it Mr. Price dealt chiefly with the history and derivation of the hymn tunes and in several instances gave very interesting anecdotes in connection with the subject of selecting the titles of the tunes. It must also be mentioned that the conspicuously correct rhetorical phrasing of an informal talk such as Mr. Price was giving proved him to be a man of exceptionally broad education and intelligence. Walter N. Waters, Church of the Epiphany, R. C., followed with a paper none the less interesting, on that deep subject of "Gregorian Mode as the True Basis for Church Music." Mr. Waters has traveled to the monasteries in the Far East and made a special study of the Gregorian, therefore his remarks were very valuable and inspiring and showed much study and deep thinking.

"The Organ Generally" was the subject taken by the next speaker, Scott Brook, organist to Senator William A. Clark. Mr. Brook, it seems, is an exponent of the older school, and his remarks called forth much discussion. His plan of a standardized console, which he drew and explained, showed careful thinking, and first of all a system of simple unity. It would be well to follow the pattern of this plan in further consideration of the subject.

Clifford Demarest, of the Church of the Messiah, then closed the session with a practical demonstration of adapting piano accompaniments to the organ. He followed very closely the lines of his book recently published, "Hints on

Organ Accompaniments," making his illustrations on the Auditorium organ.

The first woman to have given a recital on this organ is Kate Elizabeth Fox, F. A. G. O. This is indeed a great honor to Mrs. Fox, as the structure of the organ is so radically different from any other that it is necessary to become wholly familiar with it in order to handle it successfully. Mrs. Fox came all the way from Morristown and played the recital of Tuesday afternoon with great style and finish. Her program follows:

Sonata No. 1 in D minor, op. 42.....Guilmant
MeditationRalph Kinder
Fugue in G minor.....Bach
IntermezzoCallaerts
Theme and finale in A flat.....Johann Ludwig Thiele

At the concert in the evening Agnes Kimball sang a group of three songs—Cadman's "From the Land of the Sky Blue Water," Van der Stucken's "O Come with Me in the Summer Night," and the "Spring Song" by Becker. The Welsh tenor, Ioan Stephens, also offered "Nirvana," by Adams. Max Jacobs undoubtedly enthused the audience by his excellent rendition of "Andantino," Spalding; "Gipsy Airs," Naches, and "Cradle Song," Drdla. Edna White, who has the reputation of being the best woman trumpeter in the country, played "Andante and Allegro," Ropartz, and as an encore "The Last Rose of Summer."

WEDNESDAY.

Wednesday morning the business session of the convention was held, with Vice President Mark Andrews in the chair, and the new officers, as follows, elected:

President, Dr. J. Christopher Marks; first vice president, Clarence Eddy; second vice president, Homer N. Bartlett; secretary, Walter N. Waters; treasurer, Chester H. Beebe. Executive committee—Frederick Schlieder, chairman; Arthur Foote, J. Warren Andrews, Will C. Macfarlane, Edmund Jaques, Charles S. Yerbury, Tali Esen Morgan, Dr. William A. Wolf, Rafael Navarro, Dr. William C. Carl, Charles T. Ives, Dr. Smith N. Penfield, Mrs. Bruce S. Keator and Clarence Reynolds.

Reports were made from the following State presidents: Myron C. Ballou, Providence, R. I.; Arthur H. Turner, Springfield, Mass.; Nettie Osborne Crane, Baltimore, Md.; J. J. Miller, Norfolk, Va.; Henry S. Fry, Philadelphia, Pa.; J. J. McClellan, Salt Lake City, Utah.

The full, detailed report of the secretary-treasurer was not forthcoming, according to custom, for, according to

Nicolas Debole, who occupied that position, it was impossible for him to report on the status from August 1 to present date. Even after numerous requests from the executive committee for the report, Mr. Debole pleaded to be quite too busy to give the matter his attention; however, report will be made to the committee at their first meeting in the autumn.

A change of place for the meeting of the convention was suggested and the subject discussed quite freely. It seems to be quite in favor of removing to Buffalo for next year, although invitations have been received from Chautauqua, Thousand Islands, St. Louis and Salt Lake City.

The meeting adjourned and all present posed for the annual group picture.

In the afternoon Clarence Dickinson, organist of the Brick Church, New York City, gave a most wonderful recital on the Auditorium organ. The effects Mr. Dickinson obtained were beyond description. Indeed, he is one of the few men who know exactly how to handle this new type of organ. His program follows:

FantasiaTheodore Bubeck
Trio in F.....Johann Ludwig Krebs
Discant on the chorale, Freut euch ihr lieben Christen.
Benedict Ducis
WaldwehenRichard Wagner
Prelude and fugue on B-A-C-H.
Franz Liszt
BerceuseClarence Dickinson
ToccataLe Froid de Merceaux
Norwegian War Rhapsody,
Christian Sinding

THURSDAY.

In the absence of all the chairmen, Dr. William A. Wolf was elected chairman pro tem and called the meeting to order as usual. This strictly musical morning was opened by Dr. Smith N. Penfield, the dean of organists, on "The



HENRY S. FRY.



ARTHUR TURNER.



"UNITED THEY STAND."

Enunciation of Singers," followed by R. L. McAll, organist of the Church of the Covenant, New York City, and author of "Church Singing and How to Improve It," on the subject of "The Musical Problem of the Small Parish." The next speaker was Rev. Ephraim Cutter, D.D., LL.D., who spoke on "The Care of the Voice."

Another paper on "Standardization of the Organ" was given, this time by Scott Burnham, F. A. G. O., of Waynesboro, Pa.

So far this was the most interesting meeting of the convention. Every one of the papers read was excellent and showed that its author had prepared very carefully its contents. These papers will all be published in The Musical World, the official organ of the N. A. O.

The recital by Clarence Reynolds in the afternoon was well attended, and Miss Bishop, a violinist of Orange, assisted.

Mr. Morgan kindly arranged another interesting concert in the evening. The program follows:

- | | |
|---|-----------------|
| Organ, Blue Danube Waltz..... | Strauss |
| Clarence Reynolds. | |
| Song, On the Road to Mandalay..... | Speaks |
| Benjamin F. Evans. | |
| (Pearl H. Daub, accompanist.) | |
| Songs— | |
| De Seran Rose | Arditi |
| O Come with Me in the Summer Night..... | Van der Stucken |
| Edith Hallet-Frank. | |
| Violin solo, Finale, Concerto..... | Mendelssohn |
| Arthur Parker. | |
| Organ, Lohengrin Prelude..... | Wagner |
| Clarence Reynolds. | |
| Songs— | |
| Loch Lomond | Scotch |
| Come Lassies and Lads | Old English |
| John W. Nichols. | |
| (Mrs. Nichols, accompanist.) | |
| Songs— | |
| Rose in Bud | Forster |
| Immortality | Parks |
| You Ask Me Why I Love You..... | Putz |
| Alice Mertens. | |
| Organ, Barcarolle, Tales of Hoffmann..... | Offenbach |
| Clarence Reynolds. | |

Mrs. Frank and Mrs. Mertens were both called for encores and responded.

FRIDAY.

Dr. Wolf again called the meeting to order and announced Henry S. Fry, of Philadelphia, as the first speaker on the subject of "Music and the Church." Mr. Fry dealt very briefly but to the point, and was heartily applauded. A paper dated July 25, Switzerland, from Dr. William C. Carl, of New York, was read by the secretary pro tem, Sydney Dalton. The subject of the paper was "Organ Music in America," and coming from such an authority as Carl was, of course, doubly interesting.

Frederick Schlieder was then called upon for a practical talk on "Improvisation." Mr. Schlieder, as is very well known, has made a special study of this subject and gave many illustrations at the piano. It is regretted that it is impossible to dilate further on this most excellent discourse on account of lack of space.

Another paper from a State president was read by Mr. Dalton.

Allison Moore, from Sioux City, Ia., wrote one of the wittiest papers of the convention. It was entitled "What is Your Music to Me?" Mr. Moore evidently is awake to the situation of classical and standard works being given inferior renderings by incompetent musicians and does not wonder why the general public dislike anything but ragtime. He further states the remedy in licensing every competent musician that the public may not be misguided.

At the afternoon recital Mr. Reynolds was assisted by E. Turkischer, cellist.

Anna Ziegler, of New York, gave a very instructive lecture after the recital, on "The Perfect Use of the Voice." She was accompanied by three pupils, who illustrated Madame Ziegler's remarks.

The evening was the scene of the brilliant reception and banquet at the Hotel Arlington.

Tali Esen Morgan was toastmaster and he presided with his usual grace and good humor. Dr. Ballard moved the thanks of the association. The roll call of the States then followed: New Jersey, Pennsylvania, New York, Illinois, Utah, Tennessee, Indiana, Connecticut, Rhode Island,

Maryland, Kansas, Virginia, Massachusetts, Ohio, New Mexico and Washington.

Addresses were made by Bishop B. Wilson, Nettie Crane, of Baltimore; Dr. William Wolf, of Lancaster; Dr. J. C. Marks, and Madame Ziegler, Homer N. Bartlett, Frederick Schlieder, of New York; Secretary Walters and Henry S. Fry, of Philadelphia. Among those present were: Bishop and Mrs. Luther B. Wilson, Dr. and Mrs. Ballard, Mr. and Mrs. Tali Esen Morgan, Dr. and Mrs. J. Christopher Marks, Homer N. Bartlett, Mr. and Mrs. W. N. Waters, Mrs. Bruce S. Keator, Asbury Park; Dr. S. N. Penfield, New York; Dr. and Mrs. Henington, Chicago; Frederick Schlieder, New York; Dr. and Mrs. William A. Wolf, Lancaster, Pa.; Mr. and Mrs. Horton, Clearfield; Mr. Van Tyne, Milwaukee; Mr. and Mrs. H. S. Fry, Philadelphia; Mr. and Mrs. Clarence Reynolds, Ocean Grove; Nettie Crane, Baltimore; Mrs. Taylor, Greenwich, Conn.; Mrs. N. S. Wells, Urbane, Ill.; Sidney Dalton, Brooklyn; C. Ruppert, Chicago; David P. Whytock, Bertha A. Hall-Whytock, Providence; Mrs. W. F. Bathgate, Passaic; Miss Wilson, Rutherford; Miss Dunham, Rutherford; Miss Moore, Philadelphia; Mr. Nash, Boston; Mrs. Kidder-Pierce, New York; Mr. and Mrs. Nuttall; Mr. Mason, Syracuse; Mr. Van Wort, Montclair; E. A. Turner, Springfield; Anna Ziegler, New York; E. W. Breyer, New York; Miss Jones, Baltimore, and Miss Blair, Atlantic City; Miss Tyson, Atlantic City; Mr. Bryer, New York; Alice Mertens, Mrs. Hallett-Frank, Asbury Park; Mr. Sydney Dalton, New York.

SATURDAY.

Dr. Homer N. Bartlett opened the last session on Saturday morning and Walter N. Waters was elected secretary pro tem. This was a business session, at which all unfinished business was transacted, after which several resolutions were passed. The motion was carried that a letter of thanks be written to Dr. Tali Esen Morgan to thank him sincerely for his kindness and thoughtfulness in arranging the dates of the United States Marine Band and the "Elijah" and special concerts during the week for the benefit of the association. During several reminiscences given



A GROUP AT THE CONVENTION.

was one Dr. Henington, of Chicago, who said: "I came in a receptive mood, and leave as an active, enthusiastic worker."

Thus endeth the convention of the National Association of Organists at Ocean Grove, N. J., August 5-10, 1912.

BERTHA A. HALL.

"ORGAN MUSIC IN AMERICA."

By WILLIAM C. CARL.

Written and read at the Convention of the National Association of Organists, held at Ocean Grove, N. J., last week.

It is highly gratifying to lovers of organ music to note the increasing demand for organ recitals and a higher grade of music, not only in the large cities but also in



WILLIAM C. CARL.

many of the smaller towns throughout the country. The demand for programs which shall embrace the best music written for the instrument is everywhere apparent. While Bach always has held, so does he still hold first place, and his works without doubt are becoming better appreciated by our audiences than they were a score of years ago.

Recitals devoted to single composers, such as Bach, Handel, Mendelssohn, Guilman, Widor, etc., have been more numerous during the past season and several American composers have as well been similarly honored. Historical recitals have been played in several instances, and this argues well for the advance in musical taste from an educational standpoint. With the modern organ of today and its unlimited resources and appliances it is possible to bring forward many works, which a few years ago were beyond the reach of the performer. With a uniform system of organ building, which I trust will soon become a fact, and which I hope will be considered at the convention of the National Association of Organists, it will mean the greatest of all achievements. Then, and only then, organists will not be dependent on the organ over which they preside regularly. The building of concert organs is on the increase, while the number already placed in private residences is very large. Hotels and theaters are making them a necessary adjunct to their usual musical equipment, and in several instances they have already replaced the orchestra. This will materially help to popularize the instrument. New York, Pittsburgh, Allegheny and Atlanta are among those who have city organists, while Buffalo each year gives a series extending to May played by visiting organists. The services of the concert organist are in large demand, and becoming more so each year. During the past season, sixty recitals were played at the College of the City of New York, and the attendance aggregated 75,000.

The Fifth Series arranged by the American Guild of Organists numbered thirty-seven recitals played in New York and suburbs. At the Old First Presbyterian Church, Fifth avenue and Twelfth street, twenty-seven recitals were played up to July 1, and the series is to continue without interruption, the object being to provide the best in organ music one night each week throughout the year.

An extended series was also played at Trinity Church, Broadway and Wall street. Other series included those given in Columbia University, Union Theological Seminary, Scottish Rite Hall, Cathedral of St. John the Divine, St. Bartholomew's, St. Luke's, Broadway Tabernacle, Holy Communion, and the Church of the Divine Paternity.

In addition to New York nearly every large city, including Boston, Chicago, Philadelphia, Cleveland, Kansas City, Topeka and San Francisco, has its series of organ recitals, while many of the smaller cities and towns provide their share. Short recitals either to precede or follow the

church service are becoming popular and much in vogue, while musical services are now an established fact.

It is safe to assume that in no country in the world does the organ and organ music play so important a part as in the United States today. One does not have to travel far in other countries to realize this important fact. During the musical season, five to seven recitals are frequently given in a single week in New York alone, while Paris, London and Berlin give one, or none at all. This speaks for itself and demonstrates the great advance made in the musical progress of our country, which is bound to continue until we will be without question the musical center of the world.

Grand Hotel Berthod, Chateau d'Oex, Switzerland.

JULY 25, 1912.

Florence Hinkle to Sing at Asbury Park.

Florence Hinkle has been engaged by Carl Edouarde to sing at the Arcade, in Asbury Park, next Sunday evening, August 18. Her numbers will include the Arditi waltz and "How Beautiful Are the Days of Spring" by C. E. Le Massena.

As recorded elsewhere in this issue of THE MUSICAL COURIER, Miss Hinkle distinguished herself last Saturday evening as one of the soloists in the performance of "Elijah," given at the Ocean Grove Auditorium.

A Tiny Singer and Actress.

Dorothy Koelmel, a precocious child six years old, interested a large audience in Newark, N. J., recently. In a report of the evening the Newark Star stated:

Baby Koelmel, a six-year-old child, was the hit of the evening. She sang three songs and was compelled to repeat each song sev-



DOROTHY KOELMEL.
Six years old.

eral times before the audience was satisfied. Her dainty mannerisms and stage cleverness show careful training. Her enunciation was especially good and each word was very distinct.

"ELIJAH" SUNG AT OCEAN GROVE.

OCEAN GROVE, N. J., August 12, 1912.

In this day and generation a performance of Mendelssohn's masterpiece is novel only in the manner in which it is interpreted. The music is so well known by the general music loving public that analytical comment is superfluous. Last Saturday evening the oratorio was given in the Auditorium by the New York Festival Chorus, the Ocean Grove Festival Chorus, assisted by an orchestra from New York and the following soloists:

Gwilym Miles, basso; Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Hugh Allen, tenor; Anna Ballard-Lewis, soprano; Clarence Reynolds, organist; Bedrich Vaska, cellist.

The performance was late in beginning and as only a few numbers were cut (all from the second part), it was late before the audience was dismissed. The chorus of 700 had been well drilled and under the masterly guidance of Tali Esen Morgan made a deep impression upon an audience of 9,000. Of the soloists the chief honors went to the solo quartet. Mr. Miles has long been associated with the title part and being in exceptionally good voice

on this occasion, gave an interpretation laden with dramatic fervor and infused with religious sentiment. The familiar aria "It Is Enough" was sublime in its pathos and there was a free use of handkerchiefs. Miss Hinkle never sang better. She received very hearty demonstrations. Miss Wirthlin was very acceptable and her voice blended well with that of Miss Hinkle in the duet. Mr. Allen of course was warmly received after his first air "If With all Your Hearts"; indeed, it would be strange if this beautiful melody ever failed to thrill. The entire work was given with good balance, precision and tone quality and demonstrated the advisability of more frequent



FLORIO WELCOMING PUPILS.

Professor Florio welcoming the return of his pupils, Thomas Egan and Lillian Bretton, from Europe at the door of his studio last week.

performances of the great masterworks of musical art at the Ocean Grove Auditorium.

Future Auditorium dates are as follows:

Wednesday, August 14.—Coronation of Queen Titania in the Auditorium instead of at Asbury Park.

Auditorium is decorated as a Fairyland with scenic electrical displays, etc.

Saturday, August 17.—Children's Festival.

Monday, August 19.—Sousa's Band. By universal request "The Lost Chord" will be played by Herbert L. Clarke, cornetist, the band and the organ.

Saturday, August 24.—Children's Fairyland Festival.

Revival of Julian Edwards' Operas.

Considerable interest has been evinced lately in the comic operas of the late Julian Edwards. Several stock companies are playing them. "Dolly Varden," "When Johnny Comes Marching Home," "Gay Musician," "Princess Chic," etc., are scheduled for production in a number of towns this summer.

The Volpe Orchestra played Edwards' prelude to "King René's Daughter" at one of the concerts in Central Park last month.

Julian Edwards was a sincere musician and his works should continue to please the American public for many years to come.

McCormack Tour Extended.

So great has been the demand for John McCormack everywhere that his original contract with manager Charles L. Wagner, closing his season April 8, 1913, has been extended to May 6, when he sails for England to appear at Covent Garden. A tour of eighty concerts is now absolutely assured the genial Irish tenor.

At the Bremen Opera the list of works to be heard next season is an interesting one and includes "Ariadne auf Naxos," "Salome," "Elektra," "Rosenkavalier," "Jewels of the Madonna," "Kuhreigen," "Oberst Chabert," "Der Fünfuhrtee," "Das Leisse Eisen," "Falstaff," "Eugen Onegin," "Maskenball," "Musette de Portici," "Domino Noir," "Queen of Sheba," "Boheme," "Lucia," "Abduction from the Seraglio," "Manon," "Merry Wives of Windsor," "Hans Heilung," "Königskinder," etc.

CHICAGO

CHICAGO, August 10, 1912.

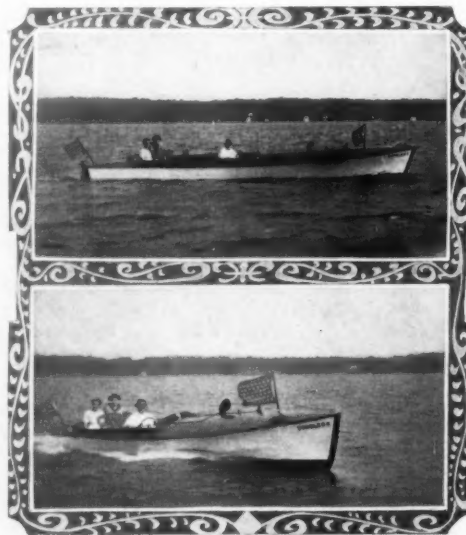
The Bush Temple Conservatory has mailed to this office a handsome catalogue for the season of 1912-13. Looking over the catalogue one is impressed by the strength of the faculty, which is headed by Kenneth M. Bradley, director of the Bush Temple Conservatory and instructor in musical history. Mr. Bradley has surrounded himself with well known teachers, including such artists as Julie Rive-King, Harold von Mickwitz, Edgar A. Nelson, Frank B. Webster, Justine Wegener, Guy Herbert Woodard, Martin Ballmann and many other efficient instructors. Enclosed in the catalogue is a smaller prospectus, "Bush Temple Conservatory Home for Girls." This feature is not only a very happy innovation, but also a needed move, for which Mr. Bradley and his secretary, Edward H. Schwenker, are to be highly congratulated. The pamphlet will prove so useful to parents that this office seems fit to quote from it: "Every parent when sending a daughter to the city to study undergoes a great amount of worry. The question naturally arises, 'Is it best to exchange home surroundings for the promiscuous associations of a city boarding house?' And many a girl loses the advantages of a few years' study in a great musical center because of the parents' dread of having their daughter alone in a place where conditions and environments differ so far from the home. The Bush Temple is one of the few great music schools in the United States and the only one in Chicago that maintains a home department, or dormitory for young ladies."

The Bush Temple Conservatory, which was founded in 1901 by William Lincoln Bush, treasurer of the school, has never offered medals as a stimulant to pupils, therefore, no friction and petty jealousies existing, the school has become one of the leading musical institutions in the country. Fall term begins Monday, September 9.

Members of the faculty of the American Conservatory of Music are spending their summers at the following places: President Hattstaedt and Mrs. John J. Hattstaedt and daughter, Louise, are spending the month of August at Estes Park, Col.; Madame Ragna Linne, the well known vocal instructor, is at Livingston, Mont.; Henriot Levy, Berlin, Germany; Louise Robyn and Marie Bergersen, traveling through Europe; Karleton Hackett, Providence, R. I.; Victor Garwood, Cassopolis, Mich.; Hans Hess, Manitou, Col.; Kurt Wanieck and Charles la Berge, Sapphire, Mont.; Effie Murdock, Petoskey, Mich.; Lillian

Pomeroy, Livingston, Mont.; Ida Kaehler, Los Angeles, Cal.; Susan Emma Drought, Port Huron, Mich.; Herbert Butler and wife, St. Johns, Mich.; Ella Mills, Toronto, Canada; Frank van Dusen, Ephraim, Wis.; Mae Doelling, Europe; Edna Cookingham, Europe; Helen Ashley, Ephraim, Wis.; Gertrude Olson, Hampton, Ia.; John T. Read, Washington, D. C.; Richard B. de Young, Three Rivers, Mich.; Mary Cox, Terre Haute, Ind.; Wilhelm Middelschulte, Europe; Arthur O. Andersen, Detroit, Mich., and Margherita Lojano, Europe.

After one week of folksongs and dances under the instruction of Eleanor Bach, head of the music department, Wisconsin State Normal School, Milwaukee, Wis., the National School of Music, conducted by Ginn & Co., Chicago, opened its twenty-sixth session on Monday morning,



"BUBBLES II," OWNED BY CARL D. KINSEY.

August 5, with over 200 pupils present, bringing together a collection of people from thirty-four States. The summer term is of three weeks' length, fully covering all branches of music taught in the kindergarten, grade and high school with the following instructors making up the faculty: Frederick E. Chapman, Portland, Ore.; Letha L. McClure, Chicago, Ill.; Glenn H. Woods, St. Louis, Mo.; Mary Strawn Vernon, Wheaton, Ill.; A. Cyril Graham, Chicago, Ill.; Anne Shaw Faulkner, Chicago, Ill.; Ida Eleanor Bach, Milwaukee, Wis.; Mary Elizabeth Cheney, New York City, N. Y., and Ada M. Fleming, Chicago, Ill. Adam Fleming, dean of the faculty, together with J. J. Burtch, represent the music department of Ginn & Co.

Elsie de Voe, who recently gave a piano recital before the Muskegon (Mich.) Country Club, has been re-engaged for another appearance during the coming season.

Kirk Towns, the well known baritone and vocal instructor at the Chicago Musical College, has just returned from a vacation trip in Texas.

Louise St. John Westervelt has left Chicago for a month's vacation with friends in Connecticut. Miss Westervelt will appear next season under the management of the Briggs Musical Bureau, presenting a program

entitled "Debussy and Modern French Composers." She will give her annual Chicago recital next January.

Herbert Miller, baritone, will next season be under the management of the Briggs Musical Bureau. Mr. and Mrs. Robert Talbot have engaged Mr. Miller for an important appearance in Chicago next season.

Emile Liebling has written a "Nouvelle Gavotte" for the left hand and he played his own composition for the representative of THE MUSICAL COURIER last Thursday afternoon, August 8. The writer suggested as to the difficulties of the piece and Liebling made answer, "Well, my dear sir, this gavotte was not written for a kindergarten department." Mr. Liebling has written an article for the Western Musical Herald on "The Little Irritations of the Daily Life," or a title analogous, which is a gem of wit, and will keep the musicians in great merriment for a long while to come.

Anton Foerster, pianist, and Kirk Towns, baritone, will be heard in recital under the auspices of the University of Chicago at Leon Mandel Assembly Hall next Tuesday evening, August 13. The program follows:

| | |
|--|-------------------------|
| Wanderer Fantasie, op. 15, C major..... | Mr. Foerster. |
| Mainacht | Brahms |
| Ständchen | Brahms |
| Don Juan Serenade | Tschaikowsky |
| | Mr. Towns. |
| Nocturne, op. 48, C minor..... | Chopin |
| Three études, op. 10, No. 11; op. 25, No. 13, No. 15..... | Chopin |
| Polonaise, op. 53 | Chopin |
| | Mr. Foerster. |
| Souvenir | Lalo |
| L'Heure exquise | Hahn |
| O'casto Fior, opéra Il Re de Lahore..... | Massenet |
| | Mr. Towns. |
| Petrarca, Sonetto, E major..... | Liszt |
| Wedding March and Fairy Dance from Mendelssohn's Midsummer Night's Dream | Liszt |
| Moonlight | Elgar |
| Lute Player | Allitsen |
| My Song Is of the Sturdy North..... | German |
| | Mrs. Beudefeld-Keesler. |

Luela Chilson-Ohrman, the soprano, is to open the Minneapolis orchestral season on October 27. The week of October 21 to 27 will be spent in recitals in the Northwest. As announced recently in THE MUSICAL COURIER, Mrs. Ohrman will appear as soprano soloist with the Minneapolis Orchestra on its spring tour. Mrs. Ohrman has just returned from New York City, where with her husband she spent her vacation.

Carl D. Kinsey, the popular business manager of the Apollo Club and of the North Shore Festival, is enjoying his vacation at Delavan Lake, Wis. Mr. Kinsey won a cup last Saturday with his boat and this week there will be a special motor boat race in connection with the Northwestern Regatta and a cup is up for the best average in the week races. Mr. Kinsey's boat makes thirty miles per hour, yet there are three other boats on that lake of about the same speed, therefore the races are expected to be quite interesting and the finish promises to be most exciting. Last season Mr. Kinsey won the championship cup for the lake.

Madame Borden-Low in Saratoga.

Madame R. Borden-Low, the soprano, is spending the month of August in Saratoga; her French lecture-song recitals under the auspices of the New York Board of Education will begin October 4.

Hans Sommer, the German opera composer, is seventy-five years old.

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LONDON

The New Victorian Club,
30A Sackville Street, Piccadilly, W.,
LONDON, England, August 2, 1912.

The longest season in the history of Covent Garden came to a close August 1. In many ways it has been a very interesting season. The ballet has added a new role of consideration to those interested in opera, and the opera has in no way interfered with the prestige of the ballet. In fact, the abrogation of the opera in favor of the ballet has been one of the most impressive events in the contemporary evolution of opera, for it is freely admitted that the opera this year has been little more than a kind of entr'acte between the ballet performances. The ballet has been a very dainty, all sufficing kind of entremets, and the opera has not been at all necessary, only as a kind of good form, or something like that. So it was a very delightful season at Covent Garden. Early in the spring, before the "pearly gates and the golden portals" of the real grand and fashionable season loomed in view, there was a German season with two cycles of the "Ring," and two performances of "Tristan and Isolde"; the list of artists engaged for this season numbering among others Madame Saltzmann-Stevens, Madame Kirkby Lunn, Gertrude Kappel, Heinrich Hensel, Anton van Rooy and Peter Cornelius, with Dr. Rottenberg conductor. Later, when the real important season had assumed its place in the systemic cycle of time, the Italian and French operas were marshaled forth and were accorded precedence before all others. Among these latter were two first London performances, notably "The Jewels of the Madonna," by Wolf-Ferrari, and "Conchita," by Zandoni; the former a delightful work in many respects but the latter one of those emotionally overtrained hyperbole modern concoctions of word and instrument, or combination of instruments, with here and there, very sparsely placed, a note that no doubt the composers intend should be sung but which all too often falls into bad company and is led astray. And then Charpentier's "Louise" and Verdi's "Aida," and the "Ugonotti," and the Puccini popular operas, with the various roles impersonated, and frequently sung by great artists, such as Marcoux, McCormack, Madame Tétrazini, Destinn, Edvina, Lipkowska, Sammarco, Paul Franz, Dinh Gilly, Madame Agostinelli, Pauline Donalda, Signor Martinelli and others. All in all the season was not wanting in variety.

Unfortunately, there was no grand opera in English by an English composer, presented at Covent Garden this season contrary to the many grand operas in English by English composers presented in former seasons. But then, no doubt, that was because at London's other grand opera house one real grand opera in English by one Holbrooke, an English composer, was presented. The two opera houses, one represented by Neil Forsyth, the other by Oscar Hammerstein, which are run conjointly on the basis of a mutual recognition of the amenities of operatic managerial life, agreed, no doubt, on this working plan. And not least among the interesting events of the season was the reception accorded this English opera "The Children of Don," by London's wisecracks of operaticdom. The simple folk, those lacking in the inner illumination, expected to see this work hailed as the possibly great one, or, at least, one of the great ones, in the vanguard of English, national opera. But alas for the expectation of simple folk! Of "The Children of Don" it is prophesied that they are the destroying angels of all hope for English

opera, for ever so many decades to come. The aggregation of "Nos" is really quite fearsome. It is all really



"QUATZ ARTS" AS SEEN BY H. M. BATEMAN.
Music, Art, Literature, and the Drama.
(From the London Bystander.)

quite too bad to be of any good. However, it is rumored that "Dylan," the second part of the trilogy, of which "The



IRENE ST. CLAIR.

Children" is the first part, will be presented in the not distant future.

Oscar Hammerstein and opera are two subjects that have served the London dailies royally for the last year or more, not exactly as space fillers, oh, no, only as op-

portunic means to an end, now and then, in avoiding blank blanks. By this time the public should have a fair understanding and appreciation of O. H. versus opera, or vice versa, opera versus O. H., also vice versa O. H. and his opinions on the problem. Does the public want opera, or does opera want a public? How to run the London Opera House and how not. Is Oscar Hammerstein's opera worth a guinea a box, or is it not efficacious enough for that price? Is ten shillings too much? If not grand opera why not colloquial opera? If it takes more than one swallow to make a summer how many stars does it take to make the milky way? If Herodiade's maid is absentminded and forgets to bring to the London Opera House Herodiade's regulation nether coverings, what should Herodiade do when the moment approaches for Herodiade to appear, especially if it is a gala performance? etc. Said V. V. V. in the Sphere of August 3: "Mr. Hammerstein is, I suppose, a plucky man, but his experiments at the London Opera House have left me cold. But when he declines to admit failure the temperature rises. Surely anyone else would by now have learned—as the late J'Oyle Carte learned and Mr. Moody-Manners learned, that one opera house is all that London needs. But not Mr. Hammerstein. Mr. Hammerstein intends to go on losing money in the hope apparently that Londoners who will not maintain an opera house from love of music may do so for pity of him. The naked truth is that the English are not an opera loving people. Even the smart set of London only pretend to love it. Personally I believe that if an accurate analysis could be made of the inner feelings of a typical Covent Garden audience the percentage of those who were present from purely social or snobbish motives would be enormous. And where snobbery does not come in—where the desire to see or be seen is absent—the audience at once dwindles to a nonpaying number. An American impresario who wishes to martyr himself to please this minority is at liberty to do so; but he must not expect too much admiration. London can take care of itself."

A rumor of July in London is that Jacques Cointi, Oscar Hammerstein's stage manager, will no longer be associated with Oscar the first. But this is not so. Mr. Cointi and Mr. Hammerstein are inseparable, and so neither the artists nor any one else need worry. The association will continue as of yore.

Among the songs which Orville Harrold, the American tenor, has been singing with great success at his many concerts this season is "A Song of Thanksgiving," by Frances Allitsen, the English song writer. A very dramatic, well written song, it lies well within Mr. Harrold's range and invariably wins him an encore.

"We are very sorry, Mr. Ltrah, but the new rule forbids any one throwing flowers over the footlights to the artists."

"Ah!"

"Yes!"

"I have been coming to Nedrag Jnevoc for a hundred and twenty-two years and no one has ever forbid me to throw flowers before now, I should say, before Inizzartet."

"But it is a new rule we have made, you must send them around to her dressing room if you wish her to have them."

"Ah! And when did you make this rule?"

"Today."

"Today?"

"Yes."

"Ah!"

(So Mr. Ltrah writes a note as follows which he sends around to Inizzartet's dressing room with his bouquet of flowers: "Dear Friend—The monsters have forbidden me already to throw you any flowers, my usual offering to you, so I send them back by page. Au revoir, LBATH, J. P. S. Will come back myself to see you after the show. L. J.")

After the show. Dressing room of Inizzartet at Nedrag Jnevoc:

Mr. Ltrah—My dear child.

Inizzartet—Papa.

Mr. Ltrah—Think of the beasts refusing to let me throw you my roses, and it your last night!

Inizzartet—But, papa dear, I had an ugly discussion with the managers this morning about my contract for next season and we did not come to terms.

Mr. Ltrah—I hope you told them what you thought of them.

Inizzartet—I tried to but I kept thinking of my contract for next year.

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(Knock at Inizzaret's dressing room door. Maid opens door. Behold his Highness, M. Plenipotentiary Extraordinary, Chief Chargé d'Affaires, and general manager of contract making, standing beside a huge five guinea basket of roses, which he presents with much grace of manner to the great Inizzaret.)

Inizzaret—But monsieur, why do you bring them to my dressing room? What do I care for the flowers if the audience has not seen I am presented with them? I do not want them. Take them away. The audience have all gone. What do I care for them when my audience do not see I get them?

(In the meantime Monsieur Plenipotentiary has humbly and with many bows made his exit, leaving the basket of flowers obstructing the doorway.)

Inizzaret (to her maid)—Rosina, take these flowers away. Do anything you like with them. No one has seen that they were given me, to what use are they to me? Away with them.

(She shuts the door and in so doing many of the roses are ruined.)

Inizzaret—Papa.

Mr. Ltrah—My dear child!

(Weeps on his shoulder. Finale.)

Of Irene St. Clair, the contralto, now negotiating for an American tour in 1913-14, the London Graphic of August 3

said: "Irene St. Clair, the contralto, who recently successfully gave her sixth recital at Aeolian Hall, as a girl student studied the violin with the late August Wilhelmj, but finding her voice developing studied singing in Italy, and later in France under Georges Mauquiere. This accounts for her charming rendering of French songs, of which she makes a specialty."

Under the auspices of the American Ambassador and Mrs. Whitelaw Reid, the Duchess of Rutland, and many other notables, Mrs. Ingersoll Nash gave an interesting recital at the Court Theater, July 29, of selections from Oliver Herford's natural history fables. In the "Rubaiyat of a Persian Kitten," limelights of Mr. Herford's original drawings were shown. Violin solos by Antonio Grassi, and songs by Madame Gutemann were greatly appreciated.

Among the visitors to London this week were Reginald de Koven, Albert A. Stanley, of Ann Arbor, and A. Victor Benham, of Detroit.

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EVELYN KAESMANN.

How a Great Northwestern Daily Encourages Music.

THE SAINT PAUL PIONEER PRESS, SUNDAY, AUGUST 4, 1912.

Mrs. Snyder Promises Brilliant Musical Season for St. Paul



Local Impresario Announces Series of Interesting Recitals at People's Church and Gilbert and Sullivan Revivals at Shubert.

The preparations of the coming musical season in St. Paul are in progress already to such an extent that it is probable that the city will witness one of the most brilliant and interesting in the history of the musical center of the Northwest, as this city is known in the East and elsewhere.

Among recent announcements none has aroused greater enthusiasm and interest than that made a few days ago by Mrs. Frederic Snyder, the well-known manager, to the effect that she will give a series of recitals by distinguished artists at the People's Church of this city on the evenings of November 12, December 2, January 20, February 1 and 27, and March 2.

In addition to these recitals, she will also bring to the city, for a series of four performances, beginning December 2, the "All-Star company" composed of the Wolf Hugel, Eugene Davies, Blanche Delfino, Alice Brady, and others in Gilbert and Sullivan revivals, the same that proved such an important and highly successful feature of the New York season which was produced by them far into the summer. The opera to be produced under Shubert management are "The Mikado," "Patience," "The Gondoliers," and "The Pirates of Penzance." The company will cover three evening performances and one matinee.

The first artist recital which will be given at the People's Church, November 12, will include Gottfried Galston, the great Austrian master, who has captured Europe, especially Russia, by his masterful playing, which circuit that reaches around the world with the new and the old world had the call upon some of the best known in the management field. During the summer looking agents have been into the most remote corners of Europe, England, Mexico and the United States for the talent that will

be said to bear many points of resemblance to that of Paganini. He recently played with Arthur Schnabel at a Berlin Philharmonic concert, and a few days later with Hans Richter at the Halle concert in London and Manchester.

Galston will be heard in the music of Bach, Beethoven, Chopin, Liszt and Brahms.

The second recital will be given December 2, when George Henschel, the famous American violinist, will be heard in a program of songs, accompanied by himself, as he has custom on such occasions. He requires no introduction to St. Paul, having been heard here some years ago, when he appeared in recital. As a leader singer he enjoys a reputation that is world-wide. His recitals in London and Paris this spring were musical events that called forth unbounded praise from both critics and public alike.

The third recital will be given by Leon Bauer, the famous French pianist, who comes to America for the first time of engagement, is said to be one of the most remarkable interpreters of music in all Europe. His readings of Chopin and Debussy are said to be of extraordinary merit and artistic value.

February 1 Maxine Teyte will make her appearance in a concert program that promises to be of unusual interest. She will be assisted by some instrumentalists whose names are yet to be announced.

February 27 Mrs. Marie Rappold of the Metropolitan Opera House, New York, recently heard here during the season, and Louis Peringer, the

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THE DRUMMER.

(Translated from the German of Sil Vara by Regina Miriam Bloch.)

Trrrom, trrrom, trrrom, tom-tom, trrrom, tom-tom, trrrom, tom-tom, trrrom, tom-tom. . .

"A fene egye megye! Drummer, you kept wrong time again!"

"Kusch, gipsy!" the drummer answered calmly and drummed on and on and on.

The gipsy, who was marching in the ranks, heavily laden with all his accoutrements, cast him a hateful look from his squinting eyes and spat for sheer fury.

"A Kutya szentséget!" he growled between his teeth, and muttered other awful curses in Servian, Roumanian and Croatian, which compromised whole generations of his victim's ancestors.

All this took place in the gray, sun baked country road. The firm, heavy tread of the exhausted regiment sank almost noiselessly into the soft, floury ground; battalion after battalion stamped through the mounded dust, which whirled up in thick, filmy clouds and hid everything, surrounding the troops in its pallid haze and well nigh choking their respirations.

The stunted trees at the edge of the road proffered no shade, and as far as the eye could reach the country spread flat and barren. There were fields and valleys and valleys and fields.

Only here and there in the far distance one espied a

lonely white cottage thatched with straw, the long, crooked handle of a pump, or lone, drowsy cattle on the meads.

But on the road, between high heaps of sharp stones, which flanked the ditch to right and left in regular interstices, tired troops passed by in endless columns, in the scorching glow of the afternoon heat, amid monotonous drum beats and trumpet blaring.

But this one player, this damnable drummer, ever beat false and out of time, and invariably started the march with the wrong foot.

Miksa, the gipsy, went on mechanically. But he ground his teeth and swore without cease. Were it not better to lie in the shade of a tree and play the fiddle, or sit at the inn and drink rum?

He could not get accustomed to the slavish drudgery, although he was under its yoke a whole year—an entire year. How he hated this restriction, this general, this sergeant, this corporal, and the drummer—the drummer before all.

When he remembered that he was forced to march here, and no power in the world could free him from his bounden duty, the blood rushed to his head in an overwhelming flood, and he thought he would choke and grow stiff on the spot. Ah! what did the thick dust matter otherwise? A tramp in the glare with the heavy kit was no punishment to him, but that he was compelled to serve, compelled to! To obey at a word, tied by innumerable laws, attend to new commands at every turn—those were gruesome torments which embittered his impoverished existence.

And so he ranted at the major and the lieutenant, and the sun that burnt so murderously, and this donkey, this guttersnipe of a drummer, who ever played out of time so that one had to change one's step each moment. . .

And Miksa's ear was full of harmony. When he set one leg before the other, he did so with a sense of rhythm to which every muscle of his body, every fiber of his nature, responded passionately. And thus a false beat cut his musical gipsy soul like a stiletto stab.

What were heat and thirst and fatigue to him beside this endless martyrdom? Ah, if only they had left him his fiddle he would have borne it joyfully along with him upon his marches and played on it for hours. But they had taken it away from him that Monday when he did not return to barracks punctually and came back with the patrols from the inn where he had been revelling. His fiddle! He stamped his feet into the close dust for very wrath, and stirred up the sand into horrid clouds to the great annoyance of the comrades who marched with him in rank and file. . .

Trrrom, trrrom, trrrom, tom-tom, trrrom, tom-tom, trrrom, tom-tom. . .

Miksa shut his eyes and yearned to lock his entire being against the sound. This drummer was his misfortune.

He was a Roumanian and came from the same part as Miksa. They had known each other from their childhood. Miksa was a poor lad, a musician and tinker, but he drummer was the son of rich peasantry, and they both loved Erszébet, the beautiful innkeeper's daughter in Gattaja. They both loved her, but then Erszébet could only choose one. Well, has anybody ever heard of a wealthy innkeeper's daughter marrying a squint eyed gipsy? . . . And although Miksa had squatted beneath her window whole long summer nights through, playing his folksongs with the nightingale, so sweet and alluring, Erszébet's

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heart remained dumb to his pleading. And this dog of a Wallachian was his favored rival. . . .

Trrrom, trrrom, trrrom, tom-tom. . . . He had beaten wrong time again. . . . Miksa laughed mockingly. After all, what could a Roumanian understand of rhythm and music? He really had to laugh when he recalled the dances of these people; their bearlike, monotonous movements; two strings of a bass viol were enough to set a whole Wallachian village dancing. There they stood, the painted girls and garishly dressed yokels, on a Sunday afternoon before the tavern, and hopped clumsily from one leg to the other. And up and down on the fiddle, up and down, that was all; ha! ha! ha!

And this Roumanian, who had no more music in his body than a bullock was the drummer in his company! Of course he had bribed the general—his father sent him money enough—for his service was naturally much easier; one did not need to drag the cumbersome kit, did not walk in rank and file, but, quite freely, to the right of the company, fresh and unrestrained, and drummed a little in harmony to one's own feet. And even if the troop had another step—oh, yes—one had to follow his.

It was now three o'clock in the afternoon and the heat grew unbearable. The soldiers craned their necks and gasped for air. The columns looked as if they were dipped in flour, the mustaches of the men hung down limply, while their faces gleamed with perspiration. Their hair and eyebrows were absolutely white.

Miksa appeared to tramp along quietly. He neither smoked nor laughed nor took part in the conversation of his comrades, who, however, also continued their way more and more apathetically. But the false beat of the drum made Miksa's brain rave.

Why should chance cast him into the same regiment with the Wallachian? Were his troubles in the army not hard enough without this crowning anguish? Was he fated to see this cur daily around him—that he should never forget Erszébet and his hopeless love? Well, there were quarrels and fights enough between the two? Who caused the big hole gaping in the gipsy's head. The drummer had given it to him, and the broad wound in the ankle of the Roumanian had been Miksa's polite reply.

The sun burnt terribly. Painfully the long train dragged itself through the endlessly bare landscape. The valleys and fields, too, lay swooning on either side of the road, white and covered with tawny dust.

He saw Erszébet, with her broad, black crown of plaits, standing in the door of the tavern. He saw how she danced. One night he had played from eight o'clock onwards without pause, not even dropping the bow—reeled off czardas, czardas till the morning dawned and Erszébet had danced and danced like mad to his play. He recalled her little boots, her flowing ribbons of red and white and green; he saw her braids flying. . . . and then his eyes grew dizzy; he groped around him with his hands for fear of falling. He felt sick and giddy.

But already he had mastered his weakness and tramped on. The sun scorched his neck.

Again he saw Erszébet. It was evening, and Miksa had lain on his knees before her in the garden and begged for love. But the girl had turned her back on him and fled into the house. He had wept with pain and anger at the time. . . . Was it dust or the memory of that night which made the tears rush to his eyes again? And as he lay hidden in the hedge before her window he heard footsteps all at once from afar. Miksa's eyes started from his head; he gripped his fiddle with such vicious force that the wood creaked. . . . it was the rich peasant's son, the Roumanian, who stole softly through the garden. The back door stood open; the other crept through it. . . .

Miksa's face glowed like red copper now. Why did he not smother this dog then, strangle this Betyar who had robbed him of his sweetheart, destroyed his life . . . he trembled with repressed anger. . . . and tapped on step after step, step after step. And the sun burnt terribly. At the end of the road the houses of a big village hove into sight. The major trotted past on his horse and commanded the drummers to play.

The men in the different companies responded.

Trrrom, trrrom, trrrom, tom-tom, trrrom, tom-tom, trrrom, tom-tom; but the Roumanian had beaten wrong again.

Miksa, in his delirium, suddenly felt a fiery, oppressive pain in his throat, a rushing in the head and a flame in his eyes.

Erszébet—the native village—the victorious rival—the eternally false drum beat. . . .

"Dog! You've knifed me, dog!" shrieked the sun-stricken man in confusion, and already he had torn his rifle from his shoulder. And long before one of his comrades could grasp his intention, the butt end rushed down sharply and heavily and crashed clean into the brain of the drummer. Trrr—drum and drummer sank to the ground.

Activities in the Russell Studios.

Louis Arthur Russell is now busy with his summer normal work in Carnegie Hall, and the Newark College of Music.

The past season has been one of many activities with Mr. Russell, whose artist pupils and choral organizations, etc., keep him fully occupied.

The Oratorio Society of Newark closed its thirty-third season under Mr. Russell's baton in May, having sung such works as Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night," H. W. Parker's cantata, "A Star Song," Bach's cantata, "Sleepers Wake," Weber's opera "Oberon" (in platform arrangement), and selections from Liszt's "St. Elizabeth."

All of these concerts were given with the assistance of the Newark Symphony Orchestra, also directed by Mr. Russell.

With the Memorial Choir Mr. Russell has given Sunday evening complete renditions of "The Messiah," "The Creation," "St. Paul," "The Resurrection," Spohr's "God Thou Art Great," and parts of Mendelssohn's "Athalie" and "Elijah," the cantata "Hear My Prayer," also parts of "The Redemption," "The Crucifixion," "Holy City," and an evening of selections from Sullivan's "Golden Legend," arranged for the occasion by Mr. Russell. At these Sunday evening performances Mr. Russell supplies the orchestral accompaniments at the organ, assisted by soloists or orchestral instruments.

Beside a number of concerts during the season by the professional students of the Russell schools, a spring series of concerts and recitals were given, including thirteen affairs in Aeolian Hall and Carnegie Hall, New York; Wallace Hall, Wissner Hall, Peddie Church auditorium, Emmanuel Church auditorium and College Assembly Hall, and in Elizabeth (Second Presbyterian Church auditorium), Newark, N. J.

At these affairs Mr. Russell presented his "Solo Ensemble Circle" and his "Grand Ensemble Circle" of pianists, including several solo pianists of the New York district (Gertrude Savage, Alma Holm, Louise Schwer, Ethel Pursel and Myra Lyle), and a number of prominent vocal soloists: Jessie Marshall, Beth Tregaskis, Alice Anthony, Elsa Goepferich, Marjorie Mott, Cecilia Schuck, Elizabeth Clinkenbeard, Anna Benedict, Samuel Craig and Ernest van Nalts.

As Mr. Russell has been the accompanist in all these

and leader at the piano in the grand ensemble work (four pianos, eight pianists) these affairs bespeak energy on the part of their director.

The programs are printed in a special booklet which may be had at the office of the Russell Studios and they make interesting reading for those interested in piano and vocal progress. The works are of the most interesting and important character, including the standard classics from Bach to the romantic school of Chopin and Schumann, and the neo-romanticists of the French, German, Scandinavian, Russian and American schools. These programs are not of the usual "conservatory concert" order, but include solo recitals, vocal and piano of the highest artistic character and miscellaneous concerts, with programs of deep importance, both as to their makeup and the manner of their performance.

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OBITUARY

Gertrude Griswold.

American musicians and music lovers will hear with regret of the death of Gertrude Griswold, the well known soprano. She passed away in London, July 14, after a few days' illness. The end came as a great shock to her many friends, as she had been in the best of health and spirits and was preparing to leave for Italy.

Miss Griswold received her early training in New York from Agramonte, after which she entered the Conservatoire of Paris and carried off a brilliant first prize for grand opera, being the first American to receive that honor.

A high successful debut as Ophelia, in "Hamlet" brought the beautiful young American the highest praise from all French critics, not only for her lovely voice but also for her dramatic ability and for the great sincerity she brought to her work.

A year at the Grand Opera, Paris, was followed by equal success in oratorio and concert in England, where she sang with all the large orchestras and choral societies.

Many in New York remember her great success as Micaela at the Metropolitan Opera House with Patti as Carmen.

It is to be regretted that family reasons compelled Miss Griswold to retire from the operatic stage in the first flush of her triumphs, but the public's loss has been music's gain, for Miss Griswold's ideals were always high, and until the last she worked unremittently for the art she loved so well.

Miss Griswold had also marked ability for composition. One of her songs is known all over America, "The Chimney Song," words by her uncle, Bret Harte.

In private life Miss Griswold was greatly loved by the few who knew her well. She was a member of Sorosis and the Society of American Women in London.

A memorial service was held at St. Mary's Church, Priory road, London, on July 17th, and the body was sent to New York for interment.

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